



Tusquets
Editores

T Q E

Tusquets Editores Spain
RIGHTS CATALOGUE

SPRING 2022

17.03.2022



Almudena Grandes (Spain) LA MADRE DE FRANKENSTEIN (Frankenstein's Mother)

Novel, 558 pages, February 2020, 12th ed. February 2022
250.000 copies sold in the Spanish language

**By the author awarded the 2018 National Prize for Literature
#2 among the best books of 2020 as per Babelia/El País**
An improbable love story that becomes an unforgettable tale of redemption

In 1954, the young psychiatrist Germán Velázquez arrives at the Ciempozuelos asylum for women in the south of Madrid. He escaped from the Civil War with his father's help and took shelter with the Goldstein family in Switzerland, where he studied. In the asylum, Germán will meet a patient, the extraordinary Aurora Rodríguez Carballeira, a highly cultured schizophrenic parricide, and her assistant, María, a modest young woman whom she has educated and taught to read. Attracted by María, Germán grows disturbed when she avoids him and refuses to see him alone, and he suspects that she harbors many secrets she can only speak about outside the hospital's walls. María's humble origins as the granddaughter of the gardener, her years as maid to a powerful family in Madrid, her disenchantment with her first lover, her relationship with Aurora and the nuns, will become clear to readers as they learn in parallel of Germán's life in Switzerland, where he witnessed the devastation suffered by a Jewish family amid the ravages of the Second World War. Soulmates yearning to flee their respective pasts, Germán and María want a new opportunity. Unfortunately, they come to see they are living in a country on its knees, where every sin is a crime and puritanism and repression provide cover for abuses and vileness of all kinds.

Almudena Grandes (Madrid, 1960-2021) became widely known as a writer with her novel *Las edades de Lulú* (**Sonrisa Vertical Prize in 1989**) which sold a million copies worldwide. She is the author of thirteen novels and two books of short stories that have established her as one of the most solid and internationally-known narrators in contemporary Spanish literature. Many of her works have been taken to the big screen. *El corazón helado* (**Fundación Lara Prize, prizes of the booksellers in Madrid and Seville, Rapallo Carige in Italy and Prix Méditerranée in France** among other) was one of the most acclaimed and long-running successes in current Spanish literature. Her present cycle *Episodes from an Endless War* has sold over 1,4 million copies and includes the stand-alone novels *Inés y la alegría* (**Critics Prize in Madrid, Elena Poniatowska Prize, Sor Juana Inés de la Cruz Prize**), *El lector de Julio Verne*, *Las tres bodas de Manolita* (2014 best-selling Spanish novel), *Los pacientes del Doctor García* (**2018 National Prize for Literature and Liber Prize, 2020 Prix Jean Monnet**) and *La madre de Frankenstein*.

Praise for *La madre de Frankenstein*:

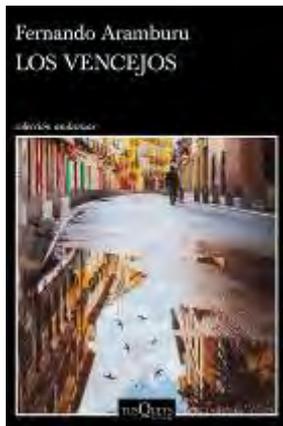
"A cascade of superb fiction and throbbing credibility, seamless, With a perfect sense of pacing and narrative tension. This luminous novel has brought me immense literary pleasure." **Babelia/El País**

"She is a beacon for those of us who want to know where we've come from. Beyond the pleasure of reading a major novel and identifying with the author and the characters, *Frankenstein's Mother* is the best antidote to worry in this day and age." **Pedro Almodóvar, Eldiario.es**

"The best of the *Episodes* series. Revealing the twin virtues of Almudena Grandes: her portrayal of people and settings, which recollects Galdós, and her skill as a plotter, in a novel as gripping as any page-turner. Excellent, it seems to me." **Abc Cultural**

"She has written another page-turner. A well-rounded, balanced, ably structured and moving story." **Levante**

Rights sold to Ugo Guanda (Italy), Signatuur (The Netherlands), J.C.Lattès (France), Sonia Draga (Poland), Porto Editora (Portugal), Blum (Serbia), Noran Libro (Hungary) | **Audiovisual rights sold to** DeAPlaneta/DiagonalTV | **Publishers of her previous works include** Norstedts (Sweden), Carl Hanser Verlag (Germany), Patakis (Greece), Alfa Yayinlari (Turkey), Dar Athar (Arabic)



Fernando Aramburu (Spain) **LOS VENCEJOS (The Swifts)**

Novel, 698 pages, 25th August 2021

7th trade ed. and 6th hardcover ed. in Spain

200.000 copies sold in the Spanish language / First positions at bestselling lists, among best books in 2021 as per La Vanguardia and Forbes / 5th best book in Italy by Il Corriere della Sera

His extraordinary new novel after the international success *Patria*: a brilliant portrait of a contemporary man

Toni, a high school teacher angry with the world, decides to end his life. A meticulous, serene man, he has already chosen a date: one year from now. Until it comes, he will spend every night in the apartment he shares with his dog *Pepa* and his slowly shrinking library, writing a personal chronicle –tough and disillusioned, but not lacking in tenderness and humor. With his chronicle, he hopes to discover the reasons behind his radical decision, reveal his every last secret, tell his past and episodes of everyday life from a Spain in political turmoil. Merciless with his scalpel, on every page he dissects his parents, his unbearable brother, his ex-wife Amalia, whom he still can't let go of, his troublesome son, Nikita, and his sardonic friend, *Patachula*. And, unexpectedly, a woman named Águeda. In this succession of romantic episodes and family tales that create an addictive human constellation, Toni, a man disoriented but determined to take an account of the ruins around him, paradoxically teaches us an unforgettable lesson about life.

Five years after *Patria*—the last major Spanish literary success, translated into 34 languages and adapted for a prestigious HBO series—, *The Swifts*, caustic but touching, is his new masterpiece that cements Aramburu's status as one of Europe's major writers.

Fernando Aramburu (San Sebastián, 1959) is already considered one of the most remarkable writers in the Spanish language. He has won the **Ramón Gómez de la Serna Prize 1997**, the **Euskadi Prize 2001** and, for his short story collection *Los peces de la amargura*, the **Mario Vargas Llosa NH Prize**, the **Dulce Chacón Prize** and the **2008 Prize of the Spanish Royal Academy** while *Años lentos* won the **Tusquets Editores Prize for Novel 2011** and was named **Book of the Year 2012 by the Booksellers of Madrid**. But it is his novel *Patria* (*Fatherland*), a stunning success among readers and winner of unanimous acclaim (**2017 National Prize for Literature, National Critics Prize, Euskadi Prize, F.Umbral Prize, International Prize for Journalism, Strega Europeo Prize, Tomasi de Lampedusa Prize, Athens Prize** among others) that has distinguished him as a writer who will leave his mark on the era.

Praise for *Los vencejos*:

“An admirable novel that will fly high and far.” **Babelia (El País)**

“A splendid humanist novel about dignity and hope.” **El Periódico**

“He's done it again. His sharp, lucid, and methodical genius has dazzled us again.” **Woman**

“Have you heard of the Madrid of Fernando Aramburu? Not yet? Then wait, it's going to be as famous as the Dublin of Joyce, the Barcelona of Montalbán, or the Corfu of Durrell.” **Esquire**

“*The Swifts* combines sorrow and dismay with hope and humor... In Aramburu's tale, Madrid is present as another character.” **El País Semanal**

“A song to life, to friendship, to love, with the hopeful outlines of the flightpath of a swift.” **ABC Cultural**

“This isn't a sad or sombre book. Its irreverent protagonist draws us in with dazzling memories of the past and mirthful bitterness in the present. The narrator's voice loses nothing by comparison to the great master Nabokov.” **Corriere della Sera**

Rights sold to Ugo Guanda Editore (Italy), Rowohlt (Germany), Actes Sud (France), Wereldbibliotheek (Netherlands), Intrínseca (Brazil), Dom Quixote (Portugal), Fraktura (Croatia), Columna (Catalan language), Corpus (Russia), Patakis (Greece), Inaque (Slovakia), WSOY (Finland), Editura Pandora (Romania) | **Audiovisual rights sold to** The Mediapro Studio

Tusquets Editores, S.A. - Diagonal, 662-664, 08034 Barcelona - Spain - Tel. (34) 93 253 04 00

Foreign Rights: Alejandra Segrelles / e-mail: asegralles@tusquets-editores.es



Leonardo Padura (Cuba)
COMO POLVO EN EL VIENTO
(Like Dust in the Wind)

Novel, 665 pages, Aug 2020, 7th ed. Spain, 12th in Latam
 125.000 copies sold in the Spanish language / Top positions
 in Spain, Argentina, Colombia and Uruguay

Longlisted for the Prix Médicis and Femina Étranger 2021. #2 at the Palmarès Livres Hebdo des Libraires 2021. Awarded the 2020 Carlos Fuentes Medal and the 2021 Prix Transfuge. Among the best books of 2020 as per most Spanish literary supplements

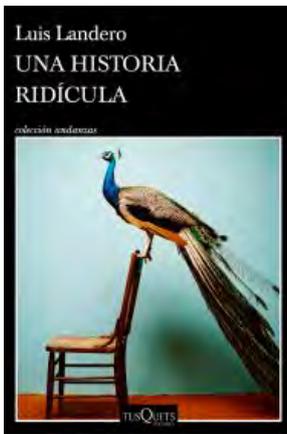
The day starts off bad for Adela, a young woman from a Cuban background raised in NY, when she gets a call from her mother. They've been angry with each other for more than a year, not only because Adela moved to Miami, but also because she's living with Marcos, a young man from Havana who just arrived in the US. Marcos tells Adela about his childhood on the island surrounded by a group of his parents' friends called the Clan, and he shows her a photo of the last time the friends were together, when he was still a boy. Adela had a feeling the day was going to get strange, and when she looks at those faces, she sees a familiar one, and a void opens up beneath her feet. *Like Dust in the Wind* is the story of a group of friends who survived a destiny of exile, scattered across Barcelona, the Northwestern US, Madrid, Puerto Rico, Buenos Aires. What did life do to these people who loved each other so much? What happened to those who left and those who decided to stay? Will the force of their affections, bring them back together? In the trauma of the diaspora and the disintegration of deep bonds, this novel is also a hymn to friendship, to the invisible and powerful ties of love and old loyalties, a moving human portrait.

Leonardo Padura (Havana, Cuba, 1955) graduated in Spanish Literature from the University of Havana and has worked as a scriptwriter, journalist and critic. He's best known for his crime novels starring Detective Mario Conde, which have been translated into many languages, adapted to cinema and television (*Vientos de la Habana* received the **Platino Prize**) and won prestigious literary awards (**Café Gijón Prize**, several **Hammett** and **Cuban Critics Prizes**, **Prix des Amériques Insulaires**, **National Prize for Novel** and **Raymond Chandler Award**). Among his last works, *El hombre que amaba a los perros* (**Premio Gelmi di Caporiaco 2010** in Italy, **Prix Initiales** and **Roger Caillois 2011** in France, **Prix Carbet de la Caraïbe 2011** and **Cuban Critics' Prize 2011**), *Herejes* (**Ciudad de Zaragoza Prize 2014**, shortlisted for **Médicis** and **Femina prizes** in France) and *La transparencia del tiempo* (**Barcino Prize for Historical Novel 2018**). He was awarded the **Cuban National Prize for Literature 2012** and the **2015 Princess of Asturias Prize for Literature** in Spain.

Praise for *Como polvo en el viento*:

"The great novel of Cuban exile" **El País** | "A masterpiece" **ABC** | "A great political novel." **France Culture** | "An impressive novel of love and exile that concentrates all the author's talents: a sense of the romantic, a documentary curiosity proper to the journalist he used to be, and a mastery of the art of suspense fitting the crime writer that he is now." **Livres Hebdo** | "Perhaps the most sweeping, analytical, heartfelt, and emotional recreation of the bitter experience of exile ever written in Spanish. Valuable as a universal metaphor of the feeling of identity and belonging." **El Cultural/El Mundo** | "A novel full of unforgettable moments, that reaches surprising levels of excitement and addictiveness." **La Vanguardia** | "Padura depicts the Cuban diaspora with a master's hand." **El Periódico** | "Padura tells about Cuba and tells something universal, how friends are a fatherland of their own, one made of affection, and how trauma is inherited. Addictive." **Zenda**

Rights sold to Éditions Métailié (France), Unionsverlag (German language), Boitempo (Brazil), Porto (Portugal), Bompiani (Italy), Kastaniotis (Greece), Al-Mada (Arabic language), Suiseisha (Japan), Noir sur Blanc (Poland), Slovart (Slovakia) | **Audiovisual rights sold to** K&S Films | **Publishers of his previous works include** FSG (English language, USA), Bitter Lemon Press (English language, UK), Sohn/Lindhardt (Denmark), People's Literature Publishing House (China)



Luis Landero (Spain)
UNA HISTORIA RIDÍCULA
(A Ridiculous Story)

Novel, 283 pages, February 2022, 2nd ed. February 2022

“If there is a safe value in contemporary Spanish literature, it is the prose, the stories, the memories and pertinent reflections of this extraordinary writer.” **Fernando Aramburu**

Marcial works in a large meat processing company. He’s proud of being a self-taught man, eloquent, with his own philosophy of the world, of his neighbors, and himself. He’s got his life in order, but one day he meets a woman who not only fascinates him, but represents everything he craves: beauty, elegance, good taste, social standing, relationships with interesting people. That woman, Pepita, is an art specialist from a cultured, wealthy family. But Marcial has a high opinion of himself: he believes he deserves her and has the qualities and the charm he needs to win her over. In his own voice, he tells the crazy story of his attraction, his tricks to make her fall in love with him, his strategies to push her other suitors aside, his hopes and his grief, up to the day when he is finally invited to a party at his beloved’s house, where his fate will be decided and the story will reach its unexpected choral conclusion.

Landero once again shows his mastery, his sharp irony, and his precise gaze with a singular and laughter-inducing account of the human condition.

Luis Landero (Albuquerque, 1948) has a degree in Spanish Language and Literature from the Complutense University in Madrid. He worked as a literature teacher in the School of Dramatic Arts in Madrid and was a visiting professor at Yale University. He made a successful literary debut in 1989 with the novel *Juegos de la edad tardía* (**Critics Prize** and **National Fiction Prize** in 1990), which was followed by *Caballeros de fortuna*, *El mágico aprendiz*, *El guitarrista*, *Hoy Júpiter* (**XIV Arcebispo Juan de San Clemente Prize 2009**), *Retrato de un hombre inmaduro*, *Absolución*, *El balcón en invierno* (**2015 Dulce Chacón Prize 2015, Book of the year by the Booksellers Association in Madrid, best novel by El Cultural**), *La vida negociable* (**2017 Madrid Cultural Prize for Literature**). After his last great success, the acclaimed *Lluvia fina* which sold 150.000 copies in the Spanish language and was unanimously selected as **the best Spanish novel of 2019** and awarded the **Critics Prize in Madrid**), he published *El huerto de Emerson*, a blend of memoir and love for literature.

Praise for *Lluvia fina*:

“With the admirable prose we have grown accustomed to, *Lluvia fina* takes us into the tortuous mazes of family relationships, of nagging memories, and of unanswered dreams. It’s difficult for the reader not to be dragged away by the whirlwind of this intense novel.” **Fernando Aramburu**

“An exceptional novel that speaks to us of family secrets turned to demons in darkness. Landero has become our Dostoevsky. He is one of the great world writers.” **Manuel Vilas**

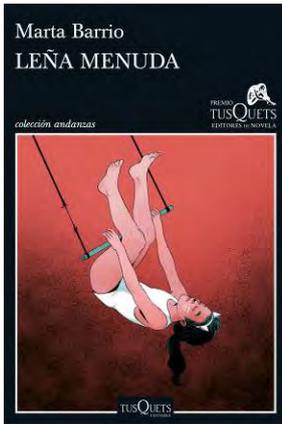
“It is not only a good book, it is eminently recommendable for those who want to understand life, especially in Spain. The novel is an enormous metaphor, like *Mme Bovary* or *The Brothers Karamazov*.” **Juan Cruz**

“A masterpiece that no lover of quality literature should to miss. His best novel, classic but also contemporary, a tragedy of our time, moving, lucid, with a brilliantly rendered cast of characters.” **El Imparcial**

“Moving fiction of great emotional heft. An excellent novel.” **La Razón**

“An admirably written book about a hellish circle of secrets... with a splendid ending.” **Babelia (El País)**

Publishers of *Lluvia fina* include: Wereldbibliotheek (The Netherlands), Porto Editora (Portugal), HBKU Press (Arabic language), Writers House (China), Sonia Draga (Poland), Fazi Editore (Italy)



Marta Barrio (Spain)
LEÑA MENUDA
(Kindling)

Novel, 315 pages, October 2021, 2nd ed. November 2021

Awarded the 2021 Tusquets Editores Prize

“A novel that will leave no reader unaffected. An implacable chronicle of suffering that projects light and hope for the future.”

Almudena Grandes

A young woman is overwhelmed with joy when her pregnancy is confirmed. Her and her partner’s life become a carousel, with plans for outfitting the house for their child, choosing a name, imagining what life as a family will be like. Then one day, something happens on the way to work: taking a shortcut through a park, she is surprised by a group of dogs that knock her down before their owner can get hold of them. At the hospital, they tell her the fetus is unharmed, but a more experienced doctor sees something in the X-rays that should have been detected earlier. *Kindling* tells, with icy restraint, the heart-breaking tale of a premature loss and the strength required to recuperate and reaffirm oneself in life.

As per the jury of the **Tusquets Editores Prize for Novel 2021**, chaired by **Almudena Grandes** and made up by **Antonio Orejudo**, **Eva Coscolluela**, **Bárbara Blasco**, and **Juan Cerezo** this is “a **stunning and surprisingly mature story about a young woman’s dramatic experience with unexpectedly tragic motherhood, a tale that strikes a subtle balance between pain and strength as the protagonist struggles not to succumb to loss, and the confirmation of a new voice with a bright future ahead of her.**”

Marta Barrio García-Agulló (New Haven, US, 1986) is an editor. She studied Spanish language and literature and East Asian Studies at the Autonomous University of Madrid and has a master’s in editing from the University of Salamanca-Santillana. *Los gatos salvajes de Kerguelen* (*The Wildcats of Kerguelen*, 2020), her first novel, was a finalist for the **Silverio Cañada Memorial Prize** at Gijón’s Semana Negra.

Praise for *Leña menuda*:

“A heartrending story told with extraordinary lucidity. Marta Barrio transforms pain into literature with a story that shakes and moves you.” **Eva Coscolluela**

“An unnerving physical and literary journey through the female body. A sober, sensitive novel that traps you from beginning to end.” **Bárbara Blasco**

“An overwhelming and traumatic nightmare told with serenity, humor, and gentleness.” **A. Orejudo**

“A great novel, moving and heartbreaking, with a certain hopeful gaze on the assimilable memory and also the need for the overcoming oblivion.” **La Razón**

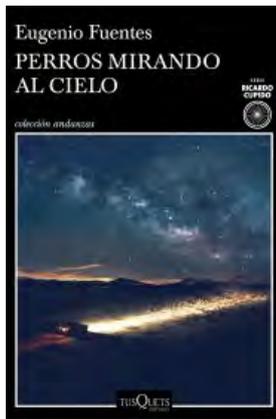
“A perfect novel from beginning to end. It should be on the list for every literary award worth its salt, or that aims to be. Every page of this novel is imposing, precious, beautiful. Barrio has a singular narrative voice that leaves eternal echoes in the reader’s memory.” **Público**

“It is above all a story that succeeds in its engaging tone and a style free of artifice, in a sensitivity that begins like the logbook of a pregnancy and ends, despite itself, as a heartrending testimonial.”

El Cultural

“There are realities like motherhood or miscarriages that anyone can write about in theory, but only a woman is capable of doing so from the complex perspective that mingles physical and emotional the way *Kindling* does.” **El País (Babelia)**

“A brave book. A poetic marvel in a literary landscape where everything seems too much alike. A story that will leave no one indifferent.” **La Verdad**



Eugenio Fuentes (Spain)
PERROS MIRANDO AL CIELO
(Dogs Looking at the Sky)

Novel, 377 pages, January 2022



“Eugenio Fuentes is one of the writers currently revitalizing Spanish crime fiction.” **El Correo Español**

Santiago, an emergency room physician at one of the most important hospitals in Madrid, is enjoying a well-deserved vacation after the first wave of the pandemic. He travels with his wife and his son to Breda, a village in Extremadura where he first worked as a doctor twenty years before, just after getting his degree. When he shows up dead a few days later, his wife hires Ricardo Cupido, a detective already well known to readers of Eugenio Fuentes, to solve the case. Cupido, who failed his previous case –never figuring out all the details of a traffic accident on the highway through Breda that killed a pregnant woman– will throw himself into this new assignment, trying to grasp whether the motives for the murder are in the present or buried in the past.

Fuentes goes back to his own territory and to the painful circumstances of the pandemic, in a plot with surprising twists and interlocking mysteries.

Eugenio Fuentes was born in Montehermoso (Cáceres, Spain) in 1958. He is among the Spanish crime fiction writers with international projection thanks to the novels starring detective Ricardo Cupido: *El interior del bosque* (*The Depths of the Forest*), *La sangre de los ángeles* (*The Blood of Angels*), *Las manos del pianista* (*The Hands of the Pianist*), *Cuerpo a cuerpo* (*One on One*), *Contrarreloj* (*On Close Quarters*), *Mistralia* and *Piedras Negras* (*Black Stones*). He has been awarded the **Prize Extremadura a la Creación**, the **IX Alba/Prensa Canaria Award**, and the **2008 Brigada 21 Prize** for the best crime fiction novel written in Spanish. He has also published at Tusquets the novels *Venas de nieve* (*Veins of Snow*) and *Si mañana muero* (*Should I Die Tomorrow*), a novel about the ability of music to give sense to our lives, as well as the essay *La hoguera de los inocentes* (*The Bonfire of the Innocents*) about the multiple forms intolerance has adopted over the course of History. *Perros mirando al cielo* (*Dogs Looking at the Sky*) is his most recent novel in the Ricardo Cupido series.

Praise for previous novels in the Ricardo Cupido series:

“Detective Cupido is back with a magnificent story that travels between the Spain of the Civil War and the same forces of exploitation as always, corruption and the moral decline of the boom years, money laundering...” **El Diario Vasco**

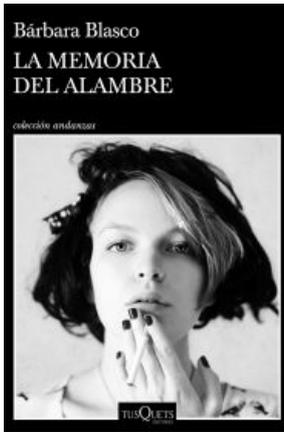
“Cupido has by all rights won an essential place in Iberian noir. A private eye worth paying attention to.” **La Voz de Galicia**

“There are pages of great literary quality here. Fuentes avoids the formulas of the traditional noir novel to explore others that link Cupido to the great figures of the genre, like Sherlock Holmes, whom he is an avowed admirer of.” **El Correo Español**

“How well a good writer suits the noir genre! A wonderful novel, with the best of noir literature. You’ll enjoy it, because it offers much more than just entertainment.” **Abc Cultural**

“*Mistralia* is splendidly written. Eugenio Fuentes has laid out a complex plot, twisted like the culprit’s mind and suspended until the final pages from Cupido’s implacable intuition.” **Babelia (El País)**

“Detective Cupido has hit home. Fuentes’ novels are similar to his character: impeccable. He writes effective prose and presents mysteries well suited to contemporary Spanish reality.” **La Razón**



Bárbara Blasco (Spain)
LA MEMORIA DEL ALAMBRE
 (The Memory of Wire)

Novel, 187 pages, February 2022

By the winner of the 2020 Tusquets Editores Prize for Novel and the 2021 Critics Prize in Valencia.

Two teenage girls live life to the limit in Valencia at the end of the eighties, just before hardcore techno music, synthetic drugs and the party scene changed everything

What happens when the mother of your former best friend reappears twenty-five years later, to ask you what her daughter had in her pockets the day a train ran her over? After receiving an enigmatic, painful email, the narrator, a singer in a fairground band who goes from village to village singing songs she hates, digs around in her memories, returning to her adolescence and looking for answers. With music as a leitmotif, she calls up the memories of her experiences with her best friend Carla, their rebelliousness, their discovery of sex, their overwhelming longing to live and all that suffused the city of Valencia in the eighties –a time when music still mattered, and the sonic landscape was the catalyst for emotions and the last refuge of youth. The narrator reconstructs her memories all the way up to Carla’s death and what happened afterwards, when the melodies and her innocence both met their end.

Bárbara Blasco (Valencia, 1972) worked as a sales clerk, a phone operator, a waitress, a magician’s assistant, a cabaret dancer, a pump jockey, a supporting actress and an encyclopedia seller before getting her degree in Journalism. She studied cinema directing at the Center for Cinema Studies in Catalonia and scriptwriting at the San Antonio de los Baños Cinema School in Cuba. At present she is a regular contributor to several media, such as *El País* and *Valencia Plaza*, and an instructor at the Fuentetaja Creative Writing Workshop. Her third novel *Dicen los síntomas* (*Symptoms Say*), a magnificent portrait of a woman in crisis, was awarded the **2020 Tusquets Prize for Novel** and **2021 Critics Prize in Valencia**. Tusquets now presents a new edition of her novel *La memoria del alambre* (*The Memory of Wire*).

Praise for *Dicen los síntomas*:

“A novel with an unsettling beginning and a moving ending.” **Almudena Grandes**

“From a situation as hard and mineral as a visit to a father in the hospital, Bárbara Blasco manages to extract precious literature full of humor, tenderness, and sarcasm.” **Antonio Orejudo**

“A sharp, incisive, unerring voice that speaks about sickness, motherhood, the body, love, and family from a disturbing, uncomfortable and absolutely fascinating place.” **Elisa Ferrer**

“She ably constructs a brave protagonist who struggles to find her place, gives us an acid portrait of family relations and reminds us that the best things in life can come from the most unexpected places.” **Eva Coscolluela**

“It will find readers. It deserves them because of its sharp psychological portraits, the clarity of its style, its raw subtlety, and its ambition.” **El Cultural / El Mundo**

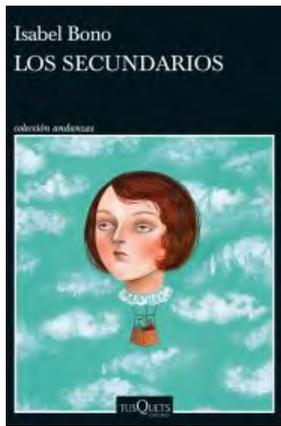
“A great Tusquets Prizewinner. Blasco has created an excellent character whose conflicts represent those of her generation. Her clear, exquisite prose situates her among the finest Valencian writers.” **Las Provincias**

“Addiction from the first page, withdrawal symptoms once the book is finished.” **Diari de Tarragona**

“Disturbing, bewitching, like an epiphany, a curative handful of leeches, a fever dream on a summer night. One of the most marvelous books of the year.” **Literaturbia**

“Draws the reader in through episodes that concern many women of her generation: motherhood, work, love, family relations. Written with mastery and an agile style, stirring, with many poetic touches.” **Diario de Navarra**

Previous novel *Dicen los síntomas* sold to Elliot Edizioni (Italy)



Isabel Bono (Spain)
LOS SECUNDARIOS
(Bit Players)

Novel, 176 pages, March 2022

Two solitary beings in search of certainty and a bit of light

“Isabel Bono is an exceptional writer.”

Fernando Aramburu

Rubén and Amalia, former brother- and sister-in-law, bump into each other in the doorway of the enormous apartment building where they both live. Not only do they find out they’ve been neighbors for some time, they realize that neither of them has felt in control of their lives. Scared of hurting or getting hurt, they’ve let other people’s desires drag them along: Rubén keeps trying to fit into his family, overwhelmed by a constant fear of rejection. Amalia is selfish and dishonest, and has been competing with her sister since they were girls. On their own at first, then together, they try to put their memories in order and inject some meaning into what their lives have been up to this time.

Bit Players gives a voice to two of the background characters from *Diary of Disgust* (2020), people whose identity we only grasped through the words of Mateo, Rubén’s brother and Amalia’s ex.

Isabel Bono was born in Málaga in 1964. She has a long career as a poet, and her first novel, *Una casa en Bleturge* (*A House in Bleturge*, 2017), was awarded the **2016 Café Gijón Prize**. Her poetry books include *Los días felices* (*Happy Days*, 2003, **León Felipe Poetry Prize**), *Pan comido* (*Eaten Bread*, 2011), *Hojas secas mojadas* (*Dry Wet Leaves*, 2013), *Cahier* (2014), *Desde otra vida* (*From Another Life*, 2017) and *Lo seco* (*Dry*, 2017). She is also author of *Diario del asco* (*Diary of Disgust*, 2020) a novel at once raw and lyrical, highly praised by the critics. *Bit Players* and *Dairy of Disgust* form an extraordinary diptych that confirms Isabel Bono as one of the most distinct voices in Spanish literature.

Praise for her previous work “Diario del asco”:

“As usual in Isabel Bono’s literature, there is a great deal of venom, the good kind, wisely served up in a prose free of rhetorical makeup, that constantly takes our breath away, both for what she says and for the way she says it.” **Fernando Aramburu, El Mundo**

“Bono’s writing shows a special poetic beauty. Straightforward and brutal. Extraordinary novel.” **Forbes**

“She writes with bravery uncommon for the Spanish novel, and instead of making concessions to political correctness, she discloses the politically incorrect depravities of the human soul.” **El Correo**

“A splendid novel that cuts no deals with convention. The author plays with language, structure, dialogue, and situations, molding them at her will. The book abounds with beautiful and powerful images. It has a rare intensity, it radiates a hard-to-describe energy, and this makes it a vibrant text that resounds in your memory long after you’ve finished it.” **Heraldo de Aragón**

“A brave generational account of the emotions.” **El Cultural (El Mundo)**

“An author who reveals herself in every phrase. Without a shield and without a net.” **Sur**

“Isabel Bono tells it easy, humane, with humorous touches reminiscent of Buster Keaton.” **Opinión de Málaga**

“At the end, all that’s left is death and the desire to die. But first, read the powerful *Diario del asco!*” **Cultura/s (La Vanguardia)**



Bárbara Blasco (Spain)
DICEN LOS SÍNTOMAS
 (The Symptoms Say)

Novel, 261 pages, October 2020, 3rd ed January 2021

Awarded the 2020 Tusquets Editores Prize for Novel and the 2021 Critics Prize in Valencia. Among the best books of 2020 as per Telva Magazine

“A novel with an unsettling beginning and a moving ending.”

Almudena Grandes

Virginia has never had a good relationship with her father, but she feels obliged to visit him daily and keep him company after he is admitted to a clinic in Valencia with a grave illness. She is obsessed with illness, and for her symptoms are always truer than words. In that hospital room, her bond to her mother and sister is put to the test at a critical moment in Virginia’s life, when she herself is longing for children. A new patient, an enigmatic man, not unattractive, moves into the neighboring bed. At first, Virginia barely speaks a word to him, but slowly the two come to an understanding totally distinct from the antiseptic ambience of the hospital, and together they discover a place they can share, where they can take shelter: a place where, when all is lost, maybe something unexpected and authentic can emerge. *The Symptoms Say* achieves, in a raw and very original prose, an excellent portrait of a woman in crisis.

The jury of the 16th Tusquets Editores Prize for Novel 2020, chaired by **Almudena Grandes** and made up by **Antonio Orejudo**, **Eva Cosculluela**, **Elisa Ferrer** (winner of the previous edition) and **Juan Cerezo** representing the publishing house, agreed to award the prize to this work which is **“the striking story of a single woman in crisis, disenchanted with work and with her inner life, who doesn’t give up on the search for happiness, even when everything is against her. A turbulently written novel and an excellent portrait of a generation with a twist ending.”**

Bárbara Blasco (Valencia, 1972) has worked as a sales clerk, a phone operator, a waitress, a magician’s assistant, a cabaret dancer, a pump jockey, a supporting actress and an encyclopedia seller before getting her degree in Journalism. She studied cinema directing at the Center for Cinema Studies in Catalonia and scriptwriting at the San Antonio de los Baños Cinema School in Cuba. She is the author of the novels *Suerte* (*Luck*, 2013) and *La memoria del alambre* (*The Memory of Wire*, 2018), and at present she is a regular contributor to the digital media *Valencia Plaza*, and an instructor at the Fuentetaja Creative Writing Workshop.

Praise for *Dicen los síntomas*:

“From a situation as hard and mineral as a visit to a father in the hospital, Bárbara Blasco manages to extract precious literature full of humor, tenderness, and sarcasm.” **Antonio Orejudo**

“A sharp, incisive, unerring voice that speaks about sickness, motherhood, the body, love, and family from a disturbing, uncomfortable and absolutely fascinating place.” **Elisa Ferrer**

“She ably constructs a brave protagonist who struggles to find her place, gives us an acid portrait of family relations and reminds us that the best things in life can come from unexpected places.” **Eva Cosculluela**

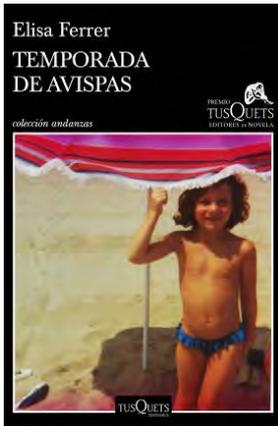
“It will find readers. It deserves them because of its sharp psychological portraits, the clarity of its style, its raw subtlety, and its ambition.” **El Cultural / El Mundo**

“A great Tusquets Prizewinner. Blasco has created an excellent character whose conflicts represent those of her generation. Her clear, exquisite prose situates her among the finest Valencian writers.” **Las Provincias**

“Addiction from the first page, withdrawal symptoms once the book is finished.” **Diari de Tarragona**

“Draws the reader in through episodes that concern many women of her generation: motherhood, work, love, family relations. Written with mastery and an agile style, stirring, with many poetic touches.” **Diario de Navarra**

Rights sold to Elliot Edizioni (Italy)



Elisa Ferrer (Spain)
TEMPORADA DE AVISPAS

(Wasp Season) / sample translation available

Novel, 240 pages, November 2019, 2nd ed. December 2019

Awarded the 2019 Tusquets Editores Prize for Novel and the 2020 Critics Prize in Valencia. Shortlisted for the 2020 European Union Prize for Literature. Included in “10 of 30” selection of young Spanish writers 2021

When Nuria, an artist for a satiric magazine, is downsized as a result of the economic crisis, she must confront the wasps that slumber in her childhood. A phone call is the sting that sets everything in motion. Her true father, whom she and her brother Raúl lost track of years ago, has reappeared. And he’s in the ICU. Her idyllic childhood with her father, her confrontations with her mother, her fear of wasps –a terror that Nuria purges by drawing them obsessively–, all of that erupts forth, marking a contrast with the insecurity and precariousness of her life at present. Nuria will finally discover the hidden story of her father, the reasons he abandoned them, and perhaps will understand many other things, giving herself a second opportunity when she goes after the last wasps’ nests in the garden. *Wasp Season* is the discovery of an original and singular voice, the first novel by an author with a long career ahead of her.

The jury of the 15th Tusquets Editores Prize for Novel 2019, chaired by **Almudena Grandes** and made up by **Antonio Orejudo**, **Eva Coscolluela**, **María Tena** (winner of the previous edition) and **Juan Cerezo** representing the publishing house, agreed **unanimously** to award the prize to this work which **“tells, in a very personal voice, at once natural and emotionally effective, the story of a young woman who reunites with her absent father and relives her troubled infancy –a sentimental education in permanent conflict with her mother and brother. A seemingly simple tale that reveals itself as deep, fascinating, complex, multifaceted. The first novel by a young author who is a major literary discovery.”**

Elisa Ferrer (L'Alcúdia de Crespins, Valencia, 1983) studied Audiovisual Communication at the University of Valencia. She has a diploma in Writing for Television and Film from the School for Cinema in Madrid and a Master’s degree in Creative Writing in Spanish from the University of Iowa, where she was one of the editors of *Iowa Literaria*. She worked as a television scriptwriter and script analyst for the Fiction Department at RTVE (Spanish Radio and Television Corporation). She has published articles and poems in a number of literary journals, including New York University’s *Revista Temporales* or *Contratiempo* from Chicago. She is author of the essay "The Royal Tenenbaums" in *Wes Anderson* (Plan Secreto, 2014) and of the story "Don Hipólito" in the anthology *Historias de clase* (RiE, 2014). *Wasp Season* is her first novel.

Praise for *Temporada de avispas*:

“A moving story of parents and children told in a refreshing and intelligent voice. Don’t miss it.” **Almudena Grandes**

“An enormous little story. Little in the sense that it is a web of everyday stories, of unheroic people who are neither vain nor ridiculous. Enormous because it has been written without any wild gesticulations or faults, with just the right dose of tenderness, pain, significance, and humor.” **Carlos Zanón, Babelia/El País**

“A fresh and emotional novel, sardonic and tender. Its natural voice and its easy pace shouldn’t deceive us, though: this is a beautiful novel with deeper layers.” **Antonio Orejudo**

“An intense and delicate tale about those things we don’t know about ourselves.” **María Tena**

“Ferrer has put together a luminous, tender tale, and she tells it in a voice bursting with personality. In *Wasp Season*, she shows herself as an established storyteller, a writer with a great deal to say.” **Eva Coscolluela**

Rights sold to: Colibri (Bulgaria)



Lola Mascarell (Spain)
NOSOTRAS YA NO ESTAREMOS
(We'll no longer be here) / Film rights sold
 Novel, 265 pages, November 2021

A struggle against forgetting, a portrait of the glory years of a storied family in the Spanish Levant

The protagonist of this novel feels a piece of her life has been torn away when she finds out her grandparents' house, where she spent much of her childhood, has been put up for sale. A buyer soon appears, and in a desperate attempt not to let the place go, she applies for a loan of her own. The days pass, the banks keep turning her down, and the investor gets impatient with the various schemes she cooks up to try and pause the sale. While she waits for an answer from her final loan application, she moves into the house to try and enjoy what might be her last days there, recollecting her happy moments at the place: her father's jokes, her first groups of friends, that family lexicon that sets the pattern for interactions between parents and children, the stories that get told over and over during family meals...

The discovery of the world and the passage from childhood to adolescence, told in a fresh and luminous voice, alternate with the story of an adulthood in which, little by little, an unsuspected family secret is revealed.

Lola Mascarell (Valencia, 1979) is a journalist and teacher of Spanish language and literature. From 2008 to 2012, she led the Narrative Workshop at the Polytechnic University of Valencia. She is the author of the poetry collections *Mecánica del prodigio* (*Mechanics of the Miracle*, 2010) and *Mientras la luz* (*While the Light* (2013, winner of the **Emilio Prados International Poetry Prize** and the **Alcalá Poetry Prize**). Her work has been published in numerous journals and anthologies. She has also published criticism in numerous media outlets, literary supplements, and on her blog.

Praise for *Nosotras ya no estaremos*:

"Rarely have I seen the world of childhood with its uncertainties, its manias and fears, evoked with the magic that the main character tries to preserve in this book full of charm and poetry." **Luis Landero**

"Written in a prose of strange transparency, exactitude, and lightness. The astonishing debut novel of a magnificent writer." **Carlos Marzal**

"Lola Mascarell's debut novel is a consummate story that reveals her to be one of the most interesting writers in contemporary Spain." **ahoraqueleo.com (laSexta)**

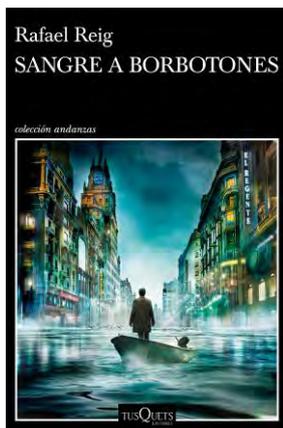
"Mascarell's narrative debut is a magical literary journey through Valencia and its countryside."

Joan Carles Martí, **Levante**

"A book that is simply wonderful." **Al Rojo Vivo (laSexta)**

"A luminous novel that reconciles you to the human race. And that's something we've needed for a long time." **Librería Ramon Llull**

Audiovisual rights sold to Violeta Salama, director of the film "Alegría"



Rafael Reig (Spain)
SANGRE A BORBOTONES
(Blood on the Saddle)

Novel, 252 pages, new edition June 2021

The madcap adventures of Spain's most melancholic detective, awarded the Asturias Critics' Prize and shortlisted for the Fundación Lara Prize

"A wonderful confection of humour, surrealism and mystery." **The Times**

In a waterlogged, semi-buried Madrid of the near future, whose inhabitants can catch a boat on the Castellana, the capital's main artery, taciturn Carlos Clot, a man forced by circumstances to work as a private detective, has to unravel three cases: a father is looking for his teenage daughter but refuses to go to the police; a municipal employee thinks his wife is cheating on him; and a character from a novel takes on a life of his own and disappears from the city. Three investigations with no apparent connection, but behind them is the all-powerful, sinister hand of the corporation Chopeitia Genomics. Clot's investigation will make him run lots of risks on this wild mission full of acid humor.

Rafael Reig was born in Cangas de Onís (Asturias, Spain) in 1963. He studied Philosophy and Literature at Madrid's Autonomía University, and taught literature in New York, where he received his doctorate degree, and at several American universities. He is currently a bookseller, a chess player and a contributor to several publications. His novels include *Sangre a borbotones* (*Blood on the Saddle*) which won the **Asturias Critics' Prize** and was chosen by the Lara Foundation as one of the five best novels written in Spanish in 2002, *Todo está perdonado* (*All Is Forgiven*) which won the **Tusquets Editores Prize for Novel 2010**, *Lo que no está escrito* (*What is Left Unwritten*), which won the **Pata Negra Prize** for the best noir novel of 2013, and *Un árbol caído* (*A fallen Tree*). He is the author of two brilliant novels about the history of literature, *Señales de humo* (*Smoke Signals*, **III Solar de Samaniego Prize for the Novel**) y *La cadena trófica* (*The Food Chain*), which make up his *Manual de literatura para caníbales* (*Manual of Literature for Cannibals*).

Praise for *Sangre a borbotones*:

"An exuberant mix of comedy, satire and mystery, all overlaid with a dollop of surrealism." **The Times**

"A refreshingly unconventional little book which takes the crime novel into a new dimension... a gloriously absurd spoof, amusing, provocative and occasionally touching." **Sunday Telegraph**

"Reig's prose threatens to burst through the confines of the story; his writing fizzles with ideas, hilarious asides, colourful characters and absurdist dialogue... There is something exhilarating about a fiction that follows none of the usual rules." **TLS**

"A cult classic... he has subverted language, shuffled genres and generally had mucho fun." **Time**

"Eccentric, dizzying and wonderful." **Observer**

Audiovisual rights sold to Señor & Señora (producers of the awarded film adaptation of *VENTAJAS DE VIAJAR EN TREN* by director Aritz Moreno) **Publishers of his previous works include** Éditions Métailié (France).



Daniel Ruiz (Spain)
AMIGOS PARA SIEMPRE
(Friends Forever)

Novel, 304 pages, May 2021

A blowout. When you're getting ready to celebrate fifty, and you want it to be better than 25

Pedro, Lorite, “el Rubio”, Sebas and Marcelo have been friends since high school. They’ve gotten through lots of ups and downs together, and even if they chose different roads, some have triumphed while others have failed, they’ve always stuck together. They and their wives and girlfriends have a WhatsApp group called “Friends Forever” and plan to meet tonight to celebrate the fiftieth birthday of the oldest member of the group, Pedro: the successful CEO of an industrial company, owner of a chalet in one of the most exclusive areas of the city, an art aficionado, and the husband of the alluring but unstable Belén. In attendance will be Lorite, a lawyer, and Aurora, two people who always keep up appearances; “el Rubio”, a plumber and petty drug dealer, with his young and attractive girlfriend, Noelia; Marcelo, a high school teacher, with Luci, his combative and boisterous wife; and Sebas, the gay single, who is going through a rough patch in his life. Everyone’s hoping it will turn out great: there will be alcohol, music, good friends... The night needs to be unforgettable. And it will be, no doubt. The most unforgettable night of their lives.

Daniel Ruiz García (Seville, 1976) is a writer, journalist and specialist in communications. His first novel, *Chatarra (Junk)*, obtained the **Universidad Politécnica de Madrid Prize for Short Novel** and was the inspiration for a short film by Rodrigo Rodero awarded numerous international prizes and preselected for the 2006 Oscars. His following works obtained such awards as the **Villa de Oria Prize for Short Novel**, the **Onuba Prize for Novel** and became finalist for **RNE’s Ojo Crítico for Fiction**. His most recent novels, already at Tusquets, are *Todo está bien (Everything’s Fine, 2015)*, enthusiastically received by readers for its critical vigor, freshness and mordancy and *La gran ola (The Big Wave, 2016)* awarded with the **Tusquets Editores Prize for Novel 2016**. It was followed by the triptych of stories entitled *Maleza (Thickets, 2017)* which pointed Ruiz as “the poet of the outskirts of Spanish cities” as per *Abc Cultural*. He has appeared in numerous short story anthologies and contributes frequently to several print and digital media, including *Estado Crítico* of which he is one of the founders.

Praise for the work:

“A furious portrait of Generation X. A new corrective to contemporary society. Daniel Ruiz makes no concessions from novel to novel as he continues his portrait of present-day Spain, a choral image marked by fury against the tumultuous realities of its society.” **Elena Hevia, El Periódico**

“An amusing and corrosive tale of decadence. A painfully human orgy. Ruiz’s best novel.” **Sara Mesa**

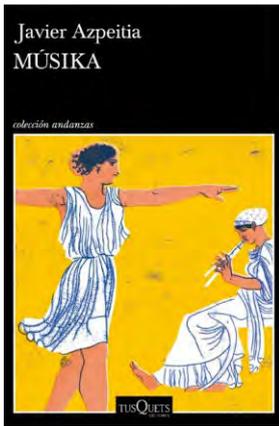
“A loutish journey and a delirious ending with a group of screw-ups who could easily be friends of yours.” **ToteKing**

Praise for previous work *El calentamiento global*:

“Daniel Ruiz is heir to that Spanish tradition that includes Galdós, Baroja, Delibes, Mendoza, and Marsé, and so he knows how to tell a story. That is no mean feat. And he rightly flaunts that irony and that humor so typically Cervantine, never stooping to silly, easy laughs. Because what he tells here is serious. Dead serious. The author has created convincing characters, full of literary health.” **La Verdad**

“A cheeky, amusing, mordant, and at the same time tender book.” **Abc**

“Daniel Ruiz writes wonderfully. He is a master of narrative rhythm, has an excellent ear for popular speech, and knows how to mix voices into beautiful polyphonies. His characters are impossible to forget.” **20 Minutos**



Javier Azpeitia (Spain)
MÚSIKA
 (Musiké)

Novel, 396 pages, May 2021

Life, intrigues and art in ancient Greece, through the eyes of an unforgettable female character

This novel plunges us into Greece at the end of the fifth century B.C. Through the eyes of Mora, a water priestess who escaped the ruins of Tartessos and wound up becoming a slave, we will witness the final years of the great tragic poet Euripides and the dark circumstances that follow his death. The enigma of the death of the most revolutionary of playwrights will take us to the court of the wise men of Arquelaus of Macedonia and the intrigues and envy that divided poets, philosophers, and other participants in the “symposium of the blessed.” At the same time, Mora will tell us about her own life and her journey from one end of the Mediterranean to the other in an absorbing story of survival through the, at the time, known world.

Musika is a dazzling recreation of life in classical Greece, told with intelligence, humor, suspense and a great female protagonist.

Javier Azpeitia (Madrid, 1962) is the author of the novels *Mesalina* (1989), *Quevedo* (1990), *Hipnos* (1996, **Hammett Prize** for Crime Fiction, film version by David Carreras), *Ariadna en Naxos* (2002) and *Nadie me mata* (Tusquets Editores, 2007). As literary editor he has published, among others, the anthologies *Poesía barroca* (1996), *Libro de amor* (2007), and *Libro de libros* (2008). He has served as literary director of the publishers Lengua de Trapo and 451 Editores and as professor in the Master’s in Creative Writing at Hotel Kafka and the Master’s programs in Publishing at the Universidad Autónoma de Madrid and the University of Salamanca. In 2015, he was curator of the exhibition *500 years without Aldo Manuzio*, produced by the Spanish National Library, and participated in the exhibition *The fortune of books* at the Lázaro Galdiano Museum, where a Manuzio incunabula was among the key works on display.

Praise for previous work *El impresor de Venecia*:

“Azpeita knows the background well and is a narrator with a very agile style, hence his recreation of that literary setting and of that society –of the theft of manuscripts, of merchants’ tricks, Epicurian fervor, cultured ladies, and erotic transports– is enormously alluring.” **Babelia (El País)**

“Thrilling historical recreation... Epicureanism, technical innovations, and grand humanists all in one excellent novel.” **Esquire**

“A bittersweet reading of its time and of our own.” **Babelia**

“Confirmed mastery... In this great novel, Azpeitia once again puts his best talents on display... An extraordinary novel, full of memorable moments.” **Leer**

“An homage to those who live by and for books.” **La Vanguardia**

Rights sold to Ugo Guanda Editore (Italy), Wereldbibliotheek (The Netherlands)/ **Publishers of his previous work, *El impresor de Venecia*:** JC Lattès (France), Sakuhinsha (Japan)



Joaquín Berges (Spain)
PEREGRINAS
(Pilgrims)

Novel, 318 pages, April 2021, 3rd edition December 2021

A road movie full of humour, between *The Golden Girls* and *Wrinkles* by Paco Roca

Dorita, Fina, and Carmen are three women in their eighties who escape the nursing home where they live in the summer when confinement is lifted. Dorita has something to take care of in Tarragona, and has convinced Carmen –who has a driver’s license– and Fina –who owns an old Volvo and whose one wish is to travel the Camino de Santiago– to come with her. During the trip, Dorita will have to convince Fina, who is starting to suffer dementia, that they are on their way to Santiago de Compostela, though in fact the road goes the opposite way: toward the Mediterranean. As we read about their journey and the trials the three of them face in the Spanish interior, the novel reconstructs their difficult and eventful lives and the motives for their departure.

Between Paco Roca’s *Wrinkles* and *The Golden Girls*, *Pilgrims* is a road movie full of humour and awkward situations, but also a profoundly emotional look at the personal histories of each of the protagonists.

Joaquín Berges (Zaragoza, 1965) has a degree in Spanish Language and Literature from the University of Zaragoza. His first novel was *El club de los estrellados* (*The Club of the Starred*, **Best Debut Novel written in Spanish in 2009** at the **Festival du Premier Roman in Chambéry, France**) was followed by *Vive como puedas* (*Live as You Can*, 2011, a tribute to classic screwball comedies, selected by **FNAC bookshops as ‘new talent’**), *Un estado del malestar* (**Cálamo Prize 2012**) and *Nadie es perfecto* (*No One is Perfect*, 2015) that confirmed his talent for comic novels. In another line, close and emotive, Berges also captivated readers with *La línea invisible del horizonte* (*The Invisible Line on the Horizon*, 2014), *Una sola palabra* (*A Single Word*, 2017), a story of restrained emotion concerning relations between mothers and daughters, and *Los desertores* (*The Deserters*, 2018) about First World War, abandonment and reconciliation. In 2015, he received the **Premio Artes & Letras** from the newspaper Heraldo de Aragón for his oeuvre.

Praise for the author:

“What a wonderful novel! A book that is so surprising, so hilarious, and moving, and tender that you have to read it... please, promise me that you are going to read it.” **Almudena Grandes, El País Semanal**

“The main narrative virtues of Joaquín Berges are his comic force and his ability to discover the most laughable aspects of people and behaviors. A fun novel with true humor.” **El Mundo**

“It is always refreshing to know that behind the big-time names, new novelists are willing to challenge their readers with hilarious works, with humorous scenes, and at the same time, to move with their narrations. This is the case of *Vive como puedas*. Don’t miss it.” **La Opinión de Málaga**

“Pure talent. If you want to read a good book, read Berges. I enjoyed it. A lot. Berges knows like none other how to shift back and forth between humor and tenderness. A powerful narrator.” **Diario de Málaga**

“Somewhere between David Lodge and Almodóvar.” **Heraldo de Aragón**

“A brilliant, ribald author with his own particular sense of humor, rooted in a deep literary culture and an audacious and brilliant facility with language... Holding back laughter proves impossible on more than one occasion.” **El Cultural**

Publishers of his previous works include: Círculo de Lectores (Bookclub, Spain), Wereldbibliotheek (The Netherlands), Bastei Lübbe (Germany)



Eduardo Mendicutti (Spain)
UNA MALA NOCHE LA TIENE CUALQUIERA
(Everyone Has a Bad Night Now and Then)

Novel, 181 pages, new edition February 2021

A moving tale of the darkest days for freedom and democracy in Spain on the fortieth anniversary of the attempted coup of 23 February

It's the night of February 23, 1981, and the military has taken over the congress. The coup d'état terrifies Madelón, an Andalusian trans woman with an irresistible personality, a sensitive chatterbox but above all, a girl who cares about others: she's afraid of going back to the past, of losing the freedoms it took so much suffering to achieve. In those dark hours when the Spanish were glued to their radios and televisions, Madelón tells us with feeling, wit, and humor about her adventures, her thoughts, and her memories of other times. A fervent declaration of love to liberty and an homage to all those who had to live in hiding for political, cultural, economic, or sexual reasons and who feared once again for their rights in the long hours of that fateful night.

Originally published in 1982, this new, revised edition allows us to present again Eduardo Mendicutti's first novel.

Eduardo Mendicutti was born in Sanlúcar de Barrameda (Cádiz) in 1948. In 1972 he moved to Madrid where he obtained a degree in Journalism. He has published over fifteen books that have been translated into several languages and enthusiastically acclaimed by critics and readers alike, and won prizes such as the **Café de Gijón** and the **Sésamo Prize**. He was awarded the 2017 **Pluma Literaria Prize** «for his career and commitment to personal and professional visibility of the diversity of LGBT people». His novels *El palomo cojo* (*The Limping Pigeon*) and *Los novios búlgaros* (*The Bulgarian Boyfriends*) have been brought to the big screen, the first directed by Jaime de Armiñán and the second by Eloy de la Iglesia. His novel *El ángel descuidado* (*The Careless Angel*) won the **Critics Prize in Andalucía** in 2002, and his complete works were awarded the **Nino Gennaro Prize** in Italy in 2012. Among his recent works, *Otra vida para vivirla contigo* (*Another Life to Live it With You*) is without a doubt his greatest love story, while *Furias divinas* (*Divine Furies*) is one of his most hilarious books and *Malandar* his most enduring novel. His last novel is *Para que vuelvas hoy* (*So You'll Come Back Today*, 2020).

Praise for the author:

“Mendicutti goes straight to the heart.” **Le Nouvel Observateur**

“An author who has helped re-educate the reader's moral sensitivity.” **El Placer de la Lectura** “Mendicutti will take the reader from a smile to a burst of laughter, all the while showing him the pain and bitterness and how time defeats us.” **El País**

“A great care for language has impregnated this writer's style whose work is an X-ray of the evolution of the Spanish mentality.” **Diario de Cádiz**

“One of the most serious writers in contemporary Spanish narrative. Through the use of humor, idle subjects, frivolity and matters of the heart, his words always add salt to the open wound.” **Luis García Montero**

Publishers of his previous works include: Pergaminho (Portugal), Voland Edizioni (Italy), GEMA Publications (Greece), Muza (Poland)



Luis Landero (Spain)
EL HUERTO DE EMERSON
(Emerson's Garden)

Memoir, 234 pages, February 2021, 5th edition May 2021

“If there is a safe value in contemporary Spanish literature, it is the prose, the stories, the memories and pertinent reflections of this extraordinary writer.” **Fernando Aramburu**

After the success of *Light Rain*, Luis Landero returns to his memories, his readings, his private universe, picking up where he left off in *The Balcony in Winter*. In this memorable book, he skillfully interweaves recollections -of his childhood in a village in Extremadura, of his teenage years as a new arrival in Madrid, as a young man just starting work- with stories and scenes from books that he lived with the same passion as real events. We meet characters from the recent past who seem to belong to earlier days, people imbued with truth, like Pache, the peasant farmer who decides to open a general store in the middle of nowhere; the narrator's aunt and grandmother, hyperactive women who maintain their families; quiet men who pipe up all the sudden to reveal amazing secrets; or innocent girlfriends enigmatically courted by night. Landero turns all of them into peers of Ulysses, relatives of characters from Kafka or Stendhal, companions in brilliant reflections on writing and creation in a unique blend of humor and poetry, evocation and enchantment. It is hard not to feel taken away to a captivating story told by the fire.

Luis Landero (Albuquerque, 1948) has a degree in Spanish Language and Literature from the Complutense University in Madrid. He worked as a literature teacher in the School of Dramatic Arts in Madrid and was a visiting professor at Yale University. He made a successful literary debut in 1989 with the novel *Juegos de la edad tardía* (**Critics Prize** and **National Fiction Prize** in 1990), which was followed by *Caballeros de fortuna*, *El mágico aprendiz*, *El guitarrista*, *Hoy Júpiter* (**XIV Arcebispo Juan de San Clemente Prize 2009**), *Retrato de un hombre inmaduro*, *Absolución*, *El balcón en invierno* (**Dulce Chacón Prize 2015**, **Book of the year 2015 by the Booksellers Association in Madrid**, **best novel of 2014 by El Cultural**), *La vida negociable* (**Madrid Cultural Prize for Literature 2017**), and his last great success, the acclaimed *Lluvia fina* (*Light Rain*), **unanimously selected as the best Spanish novel of 2019** and awarded the **Critics Prize in Madrid**.

Praise for *El huerto de Emerson*:

“A novel destined to make you happy.” **Juan Cruz**

“A great book, without a doubt one of the best I've read in a long time. A major writer who grows and grows when he had already seemed to achieve greatness.” **Abc Cultural**

“One of the writers who has made the greatest contributions to prose fiction in the last 30 years.” **Qué Leer**

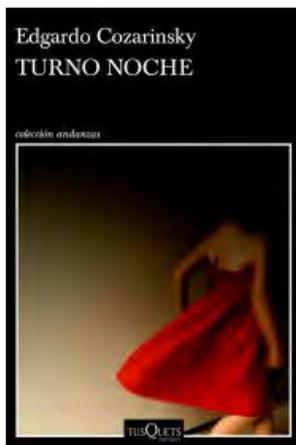
“Lessons in wisdom... in a book full of life, a real crown jewel.” **La Vanguardia**

“A writer who makes you fall in love with his books from the first page to the last.” **El Mundo**

“If I was asked the names of Spanish writers deserving of the Nobel, I wouldn't hesitate to nominate Luis Landero first.” **Levante**

“Landero once more reveals with mastery and gentle experience his literary skill, drawing on the transversal power of memory. As if that weren't enough, his masterful prose is an essential reading.” **La Razón**

Previous novel *Lluvia fina* sold to: Wereldbibliotheek (The Netherlands), Porto Editora (Portugal), HBKU Press (Arabic language), Writers House (China), Sonia Draga (Poland), Fazi Editore (Italy)



Edgardo Cozarinsky (Argentina)

TURNO NOCHE

(Night Shift)

Novel, 160 pages, January 2021

The fate, and love, of three people is sealed by a medicine woman's spell, which will mark them for life

“Cozarinsky conjures up the past to heighten unappeased desires and also to exorcize them.” **Susan Sontag**

While Lucía is traveling to Buenos Aires by bus, crossing the vastness of Argentina's geography, she recalls her childhood in a town in the provinces, the private school where she was the poor girl. She remembers when she was bitten by a venomous spider and her friends, assisted by a truck driver, took her to a medicine woman who saved her, but also cast a dreadful spell that would affect her relationships with men throughout her life. When she turns eighteen, Lucía will leave the village for the big city, where, soon after arriving, she will meet Pedro, a third-rate journalist who will fall in love with her. But Lucía will soon leave him and vanish without a trace. The painful obsession she leaves in her lover will come to light years later, when a friend of his shares a long conversation with such a mysterious woman.

Edgardo Cozarinsky (Buenos Aires, Argentina, 1939). In 1974 he moved to Paris and, since 1988, he has split his time between Buenos Aires and the French capital. Among his literary works, some of which feature introductions by Susan Sontag, Guillermo Cabrera Infante and Ricardo Piglia, one can find essays, books of short stories and novels. He is a film director as well as a writer and has directed numerous movies such as *La Guerre d'un seul homme*, *Le violon de Rothschild*, *Fantômes de Tanger*, and *Ronda nocturna*. His films have won awards and honours at the Musée du Jeu de Paume in Paris and prestigious international film festivals. He won the **Academia Argentina de Letras Prize for the best novel 2008-2011** with *Lejos de dónde* (2009). His last novels include *La tercera mañana* (2010), *Dinero para fantasmas* (2012), *En ausencia de Guerra* (2014) and *Dark* (2016). He was awarded the **Trayectoria prize for Literature 2016** by the Argentinean Fondo Nacional de las Artes. His collection of short stories *En el último trago nos vamos* obtained the renowned **2018 Gabriel García Márquez Hispano-American Prize for the Short Story**.

Praise for the author:

“One of the essential authors in Spanish language literature.” **Alberto Manguel, El País**

“He is one of those unique creators who conquers an audience that feels touched by both the voice and the talent.” **Luis Antonio de Villena, El Mundo**

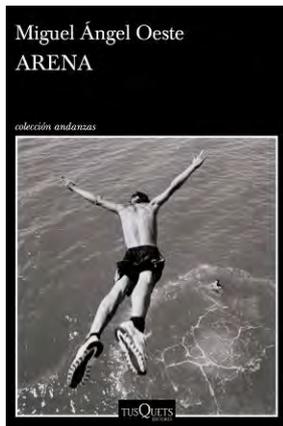
“Cozarinsky is one of the most original and audacious, “youngest” veteran writers in the Spanish language. A novel about appearing ghosts that is perfect to freeze over the summer heat.” **ABC Cultural**

“Cozarinsky offers us a literary excellence that is little known in Spain. We should look to him more often.”

J. Ernesto Ayala-Dip, El País (Babelia)

“Cozarinsky masterfully creates stories within other stories... Scenes and brilliant characters that can easily be recognized as his diverse alter egos who represent different stages of his life... An unsettling novel in the very perfection of its prose.” **J.A. Masoliver, La Vanguardia (Cultura/s)**

Publishers of previous works include: Ugo Guanda (Italy), Editions Grasset & Fasquelle (France), Kastaniotis (Greece)



Miguel Ángel Oeste (Spain)
ARENA
(Sand)

Novel, 302 pages, November 2020

2021 Memorial Silverio Cañada Prize

“A story of memory gaps we can peek through to imagine infernos, and dreams, and the perpetual search for a happiness that never seems to be where the protagonist is. A hard but tender book.” **El País**

Warm beer, mopeds, dead hours on the white sand of the beach... An endless, muggy summer somewhere on the Malaga coast and the feeling that nothing good will come of the marginal adolescence of Bruno and his group of friends: nicknamed Horn, One-handed, Pipo. Their days are filled with waiting on the beach for the wind to pick up so they can get on their boards and surf the long-awaited waves, and parties in fashionable nightspots or at the homes of their better-off friends. Bruno’s father keeps saying over and over he needs to leave behind comics and novels and get a law degree, but in fact neither Bruno’s parents nor their friends lead by example, and he will have to decide on his future alone. *Sand* contains the blinding light of the south, but the reader will also discover the dark side of Bruno’s life and how his family, friends and even society will betray him.

Sand was awarded the **2021 Memorial Silverio Cañada Prize** for the best first noir novel at the Semana Negra in Gijón. The jury valued the “noir atmosphere, heir of dirty realism and coming of age novels of the 80s, which reading provokes and hits the reader” as well as “the development and psychological strength of the main character”.

Miguel Ángel Oeste (Málaga, 1973) studied History and Communication. He is author of the novels *Bobby Logan* (2011) and *Far Leys* (2014). His stories have appeared in a number of anthologies, and he has coordinated several publications related to cinema and literature. He is also author of several books about the seventh art. He contributes to numerous media outlets, including *El Cultural*, *Rockdelux*, *Caimán*, *Cuadernos de cine*, and *Fuera de series*. Director and scriptwriter for such documentaries as *Vibrations*, *Melillans: A Personal History*, and *69 and Something Else*, he is part of the Directive Committee of the Malaga Film Festival and Melilla’s Cinema Week.

Praise for the novel:

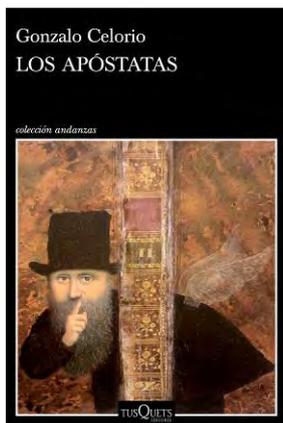
“A magnificent book. The book Oeste had to write from the pain and the loss of innocence. With reminiscences of Fitzgerald, elegiac and poetic, but with touches of dirty realism and Dostoevsky’s *Demons*. And the end –the only end it could have– is devastating.” **Marta Sanz**

“A story of memory gaps we can peek through to imagine infernos, and dreams, and the perpetual search for a happiness that never seems to be where the protagonist is. A hard but tender book.” **El País**

“A splendid read. A return to the summers of our youth, to their music, and to unforgettable moments that return to our memory through its pages. A thousand thanks for this wonderful gift.”

Montxo Armendariz

“An amazing, raw novel with profound truths that emerge on every page.” **Ignacio Martínez de Pisón**



Gonzalo Celorio (Mexico)
LOS APÓSTATAS
 (The Apostates)

Novel, 407 pages, September 2020

By the winner of the National Prize in Linguistics and Literature in Mexico 2010

“An extraordinary novel” **El Comercio**

“Cursed be the hour I decided to write this novel.” With this sentence, Gonzalo Celorio opens *The Apostates*, a novel that reveals, in the course of writing, the secret and terrible stories of the two main characters: the author’s brothers, Eduardo and Miguel, men compelled to adopt a religious vocation. Both fail, but in different ways, and the experience marks them forever. After their apostasy, their destinies are diametrically opposed: one follows the path of liberation theology, works with Mexico’s indigenous communities, and engages in the political process that will bring Somoza’s dictatorship in Nicaragua to an end. The other brother studies Mexican baroque architecture and fails possessed by a satanic obsession that overshadows his final years. A painful, critical, trenchant, admirably written novel, *The Apostates* is a heart-rending portrait of a family, a time, and a country.

Gonzalo Celorio (Mexico, 1948) studied Spanish language and literature at the Faculty of Philosophy and Arts of the Autonomous National University of Mexico, where he has been a professor of Latin American Literature since 1974 and holds the *Masters of the Spanish Exile* chaired professorship. He is Creator Emeritus of the National System of Art Creators in Mexico and in 2019 he was chosen as director of the Mexican Academy of Language. He has obtained prizes such as **The Prix des Deux Océans 1997** in Biarritz (France) and the **IMPAC-Conarte-ITESM Prize 1999**. His novel *Tres lindas cubanas* (*Three beautiful Cubans*) was **Finalist for the Rómulo Gallegos Prize 2007** while *El metal y la escoria* (*Metal and Slag*, 2014) was awarded the **Mazatlán Prize of Literature 2015**. *The Apostates* joins these two novels in a saga the author has given the ironic title *An Exemplary Family*. Gonzalo Celorio was awarded the **Mexican National Prize for Arts and Sciences in the Field of Linguistics and Literature** in 2010.

Praise for this novel:

“Heterodoxy, courage, love, criticism and pain, all this has a space in this splendid story.” **El Cultural**

Praise for previous novel, *Metal and Slag*:

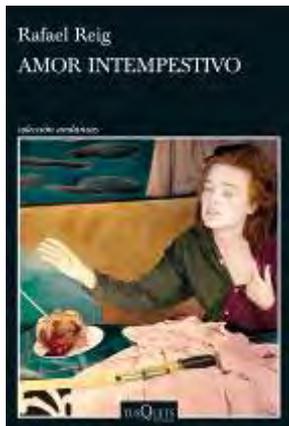
“Celorio has written a book that you shouldn’t miss out on.” **Juan Cruz, El País**

“The reader holds in their hands a fresco of limestone and marble providing a moving representation of the shifts from the Porfirio regime to the Tragic Decade, from poverty to prosperity, from exploitation to vengeance, from love to collapse, from abandonment to clandestine conflict... *Metal and Slag* is another volley in the battle that literature has always waged against oblivion.” **La Razón de México**

“The narrator has the skill of enriching the perspective so much that he transcends the page and starts to whisper directly into your ear, the creative approach of which Italo Calvino approved, necessarily modifying contemporary narrative processes (...) Celorio’s prose is elegant, balanced, rich in language, ample, didactic and comic.” **Élmer Mendoza, El Universal**

“A multi-generational saga, a family photo album featuring images that the novelist has chosen to show us and make come alive.” **Sergio Ramírez, El Boomerang**

Publishers of his previous works include: Neri Pozza (Italy), GEMA Publications (Greece), Quetzal Editores (Portugal), The University of Wisconsin Press (English language).



Rafael Reig (Spain)
AMOR INTEMPESTIVO
(Stormy Love)

Novel, 249 pages, June 2020, 2nd ed. July 2020

Among the best books in 2020 as per Babelia/El País

“A must-read book by an essential figure in Spanish letters. Reig’s masterpiece. Don’t miss it.” **Babelia (El País)**

This is perhaps Rafael Reig’s truest and most open book, and the most moving one as well. After a cultural event brings together his friends from college, the narrator offers an ironic recap of his generation and remembers their student years, when they all thought they were “geniuses and none of us could die.” He also describes his many adventures: the impetuous pleasure of reading and writing, of drinking and going out with girls in the Madrid of the *movida* and in the North American universities where he studied and worked. But apart from that free and easy happiness and the thirst for being published or excerpted in an anthology, memory gives him back something unexpected and deeper: a sharp portrait of his family, and especially of his parents, for whom—he now understands—the narrator describes who he wished to be and who he really became. And in this way, this stirring novel turns from confession to homage, from the memorable recreation of an era to the portrait of a family and an individual.

Rafael Reig (Cangas de Onís, Asturias, 1963) studied Philosophy and Literature at Madrid’s Autónoma University, and taught literature in New York, where he received his doctorate degree, and at several American universities. He is currently a bookseller, a chess player and a contributor to several publications. Apart from two brilliant novels about the history of literature, *Señales de humo* (*Smoke Signals*, **III Solar de Samaniego Prize for the Novel**) and *La cadena trófica* (*The Food Chain*), which make up his *Manual de literatura para caníbales* (*Manual of Literature for Cannibals*), his novels include *Sangre a borbotones* (*Blood on the Saddle*, **Asturias Critics’ Prize** and chosen by the Lara Foundation as one of the five best novels written in Spanish in 2002) *Todo está perdonado* (*All Is Forgiven*, **Tusquets Editores Prize for Novel 2010**), *Lo que no está escrito* (*What is Left Unwritten*, **Pata Negra Prize** for the best noir novel of 2013), *Un árbol caído* (*A fallen Tree*) and his most recent work, *Para morir iguales* (*To Die All the Same*).

Praise for *Amor intempestivo*:

“A book about life and the impossibility of it passing without losses, with remarkable naturalness and humor.” **El Cultural (El Mundo)**

“So much joy, so much sorrow. A hymn to literature, a prose you can drink in, fresh and radiant humor. A moving family portrait and the drama of the inevitable defeat that is living. One of the best Spanish novels of this year so far.” **El Confidencial**

“A confession full of humor and fury, a potent re-examination of his life.” **Manuel Vilas**

“A pleasure to read. And a vice. I have laughed, suffered, gotten excited, marveled, I’ve risen into the clouds and fallen into the abyss. This book is in my soul, and that is where it’s going to stay.” **Luis Landero**

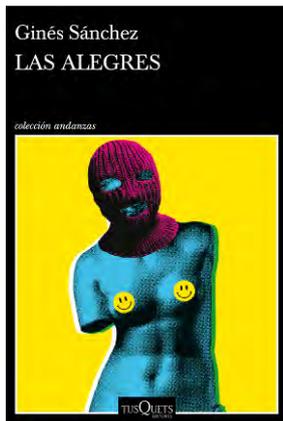
“A wonderful book written to make us read happy, to make us laugh, to help us find joy even—and above all—in the midst of sadness.” **Isaac Rosa**

“The remarkable thing about this book, which has undeniable therapeutic power, is the absence of victimhood. And if there is a lesson in its pages, it is that love for life and love for literature can’t be distinguished, because both are the same thing. I cannot think of a better example of tragic salvation through literature.” **Babelia (El País) Book of the week**

“Reig transforms a sentimental summing-up into a moving and honest narrative.” **Diario Vasco**

Publishers of his previous works include: Éditions Métailié (France), Ekdoseis Carnivora (Greece)

Tusquets Editores, S.A. - Diagonal, 662-664, 08034 Barcelona - Spain - Tel. (34) 93 253 04 00
Foreign Rights: Alejandra Segrelles / e-mail: asegralles@tusquets-editores.es



Ginés Sánchez (Spain)
LAS ALEGRES (The Revelers)

Novel, 308 pages, May 2020

Among the best books of 2020 as per Babelia/El País

What if all the sudden men felt insecure with women's reactions in the defense of victims of gender violence? A very contemporary theme, a unique and literary approach to female empowerment

"One of the most original and interesting voices in the contemporary Spanish novel." El Cultural

In a place that could be any city in any Latin American country, one where we can see the shape of our own societies reflected, violence against women is structural and abuses occur day after day, rising to a level of six hundred women murdered in one month with neither the police nor the state doing anything about it. At this moment, a protest and assistance movement arises, formed of women from all areas of life who want to shed light on the situation. Their numbers keep growing, and at first they are passive, patrolling during the nighttime to protect women walking alone and giving support to the families of abused women. But soon some of their leaders will radicalize and will issue a call to action using the same violence that has been used against them. "The Revelers" will be the name of one of these violent factions, and this novel will tell the story of the group and of the four women who serve as an example for the rest.

Ginés Sánchez (Murcia, 1967) has a degree in Law and was a practicing lawyer for over ten years, until 2003 when he decided to leave everything behind and travel around the world. He was a columnist for the newspaper *La Verdad* and lived in Ireland for several years, as well as in Sicily, Cuba, Mexico and Costa Rica, working a wide variety of jobs. After a startling debut with *Lobisón* (*Werewolf*, 2012, named **FNAC New Talent**), he was awarded the **Tusquets Editores Prize for Novel 2013** with his second work, *Los gatos pardos* (*The Gray Cats*) for which the jury emphasized "the narrative vigor of three raw stories that come together on a single summer night, told with a growing sense of vertigo." It was followed by *Entre los vivos* (*Among the Living*, 2015) and *Dos mil noventa y seis* (*Two Thousand and Ninety Six*, 2017). Drawing comparisons to Cormac McCarthy, Tarantino or Juan Rulfo, his previous novel *Mujeres en la oscuridad* showed he is one of the most crucial authors in contemporary literature.

Praise for *Las alegres*:

"This novel with its American turns of phrase, its careful prose, its bold narrative rhythm, its well-constructed characters, and its sharp critical eye combine social protest with dramatic intimacy, and ironic distance with ethical commitment." **La Razón**

"A very interesting book that raises the question of whether we as a society are doing right: if we are doing the right thing with our children in our schools, in how we raise them, to keep the shoots of machismo that start in childhood from turning into the horrors we read about in the crime pages of the paper." **Benjamín Prado, La Ventana (Cadena Ser)**

"An invitation to reflect on the power of women." **La Verdad**

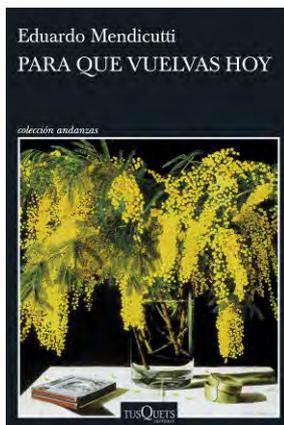
Praise for the author:

"This confirms the great quality of an important writer. I read with the pleasure obtained from accomplished style, intelligence, but also aesthetic labor, a sense for narrative time..." **Babelia/El País**

"Ginés Sánchez is building up a solid reputation with novels that take risks and break with conventions... *2096* draws on all that is best in Cormac McCarthy and his post-apocalyptic *The Road*." **El Diario Vasco**

"One of the essential authors in Spanish literature in the years to come. *The Grey Cats* exuded literature and life in equal proportions, a spectacular social novel that is entertaining and critical at the same time." **Qué Leer**

Previous novels *Los gatos pardos* and *Lobisón* sold to: Galápagos Media (film rights)



Eduardo Mendicutti (Spain)
PARA QUE VUELVAS HOY
(So You'll Come Back Today)

Novel, 250 pages, March 2020, 2nd ed. July 2020

The moving story of a woman who has survived all misfortunes

Isabel, an old woman who lives alone, recounts with humor, hesitation, and fits of bad-temper episodes from her past to a young volunteer who cares for her. In their conversations, the caregiver realizes Isabel has had a life full of painful, moving, and entertaining stories. She survived many calamities through difficult years, had to work as a prostitute, and met many men. But after all these years, Isabel has never forgotten Fernando, even though she spent just one night with him. There was something special about him that made her be delicate and attentive, and, without him seeing it, Isabel gave him his money back with a note that said “So you’ll come back tomorrow.” The next day, Isabel received a huge bouquet of flowers with a note that read “For Isabel, my first love.” But he never returned. That man she never heard from again became the secret love of her life, and Marta, her caregiver, will finally find out what happened to him...

Eduardo Mendicutti was born in Sanlúcar de Barrameda (Cádiz) in 1948. In 1972 he moved to Madrid where he obtained a degree in Journalism and where he has lived ever since. He has published over fifteen books that have been translated into several languages and enthusiastically acclaimed by critics and readers alike, and won prizes such as the **Café de Gijón** and the **Sésamo Prize**. He was awarded the 2017 **Pluma Literaria Prize** «for his career and commitment to personal and professional visibility of the diversity of LGBT people». Two of his novels, *El palomo cojo* (*The Limping Pigeon*) and *Los novios búlgaros* (*The Bulgarian Boyfriends*), have been brought to the big screen, the first directed by Jaime de Armiñán and the second by Eloy de la Iglesia. His novel *El ángel descuidado* (*The Careless Angel*) won the **Critics Prize in Andalucía** in 2002, and his complete works were awarded the **Nino Gennaro Prize** in Italy in 2012. Among his recent works, *Otra vida para vivirla contigo* (*Another Life to Live it With You*) is without a doubt his greatest love story, while *Furias divinas* (*Divine Furies*) is one of his most hilarious books and *Malandar* his most enduring novel.

Praise for *Para que vuelvas hoy*:

“A bolero, a story of love and memory... The raw vitality, the fragile strength, the quiet tenderness of this old woman in confinement, who fills her solitude with words, is one of his greatest creations. Too good a novel to have to come out during a pandemic.” **Almudena Grandes, Infolibre**

“A delightful novel written in the chatty voice of Isabel Peñalber, who devours the tale like a hungry lioness.” **Jorge Sanz Barajas, Heraldo de Aragón**

Praise for the author:

“Mendicutti goes straight to the heart.” **Le Nouvel Observateur**

“An author who has helped re-educate the reader’s moral sensitivity.” **El Placer de la Lectura** “Mendicutti will take the reader from a smile to a burst of laughter, all the while showing him the pain and bitterness and how time defeats us.” **El País**

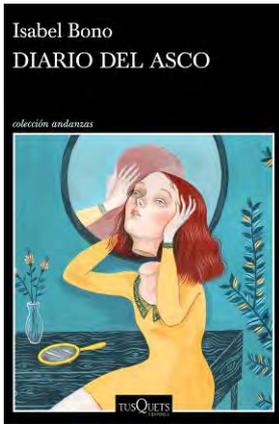
“A great care for language has impregnated this writer’s style whose work is an X-ray of the evolution of the Spanish mentality.” **Diario de Cádiz**

“One of the most serious writers in contemporary Spanish narrative. Through the use of humor, idle subjects, frivolity and matters of the heart, his words always add salt to the open wound.” **Luis García Montero**

Publishers of his previous works include: Pergaminho (Portugal), Voland Edizioni (Italy), GEMA Publications (Greece), Muza (Poland)

Tusquets Editores, S.A. - Diagonal, 662-664, 08034 Barcelona - Spain - Tel. (34) 93 253 04 00

Foreign Rights: Alejandra Segrelles / e-mail: aseglles@tusquets-editores.es



Isabel Bono (Spain)
DIARIO DEL ASCO
 (Diary of disgust)

Novel, 241 pages, March 2020

**Among the best books in 2020 as per Forbes
 Shortlisted for the 2021 Andalucía Critics Prize**

“Isabel Bono is an exceptional writer.”

Fernando Aramburu

Mateo comes back home with bandaged forearms and the certainty that he’s failed at everything: family, marriage, work, and even killing himself. He’s not crazy, he’s just a normal guy who doesn’t really feel like living. But Mateo is, above all, a responsible man who feels obliged to return to what was his home. Not only will he have to live again with his father’s neuroses; he’ll also have to reside with the ghost of his deceased mother and his absent brother. When life seems to ease into routine and tedium, he will meet Micaela, a teenage neighbor, dark and luminous at the same time, and the two of them will become friends in secret. Almost without knowing it, Micaela will become a fundamental and decisive factor in Mateo’s life.

In this raw story, *Diary of Disgust* will examine, in extremely sensitive prose, the meaning of life in a society where happiness is an obligation.

Isabel Bono was born in Málaga in 1964. She has a long career as a poet, and her first novel, *Una casa en Bleturge* (*A House in Bleturge*, 2017), was awarded the **2016 Café Gijón Prize**. Her poetry books include *Los días felices* (*Happy Days*, 2003, **León Felipe Poetry Prize**), *Pan comido* (*Eaten Bread*, 2011), *Hojas secas mojadas* (*Dry Wet Leaves*, 2013), *Cahier* (2014), *Desde otra vida* (*From Another Life*, 2017) and *Lo seco* (*Dry*, 2017). *Diary of Disgust* is a story at once raw and lyrical, about absence, love, and hate, with a broken family in the background.

Praise for the work:

“As usual in Isabel Bono’s literature, there is a lot of poison—the good kind-, served up wisely in a prose free of rhetorical machinery that takes our breath away, both because of what she says as well as how she says it.” **Fernando Aramburu, El Mundo**

“Bono’s writing shows a special poetic beauty. Straightforward and brutal. Extraordinary novel.” **Forbes**

“She writes with bravery uncommon for the Spanish novel, and instead of making concessions to political correctness, she discloses the politically incorrect depravities of the human soul.” **El Correo**

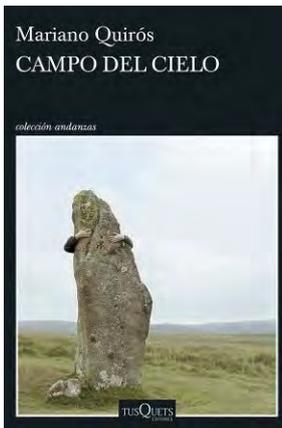
“A splendid novel that cuts no deals with convention. The author plays with language, structure, dialogue, and situations, molding them at her will. The book abounds with beautiful and powerful images. It has a rare intensity, it radiates a hard-to-describe energy, and this makes it a vibrant text that resounds in your memory long after you’ve finished it.” **Heraldo de Aragón**

“A brave generational account of the emotions.” **El Cultural (El Mundo)**

“Isabel Bono tells it easy, humane, with humorous touches reminiscent of Buster Keaton.” **Opinión de Málaga**

“An author who reveals herself in every phrase. Without a shield and without a net.” **Sur**

“At the end, all that’s left is death and the desire to die. But first, read the powerful *Diario del asco!*” **Cultura/s (La Vanguardia)**



Mariano Quirós (Argentina)
CAMPO DEL CIELO
 (Field of sky)

Short stories, 199 pages, January 2020 (Spain)

The new work by the winner of the 2017 Tusquets Editores Prize for Novel

More than four thousand years ago, in an extensive region in the north of Argentina, the greatest meteor shower ever was witnessed. Hundreds of stories have been told about this phenomenon, which seems to have had a decisive effect on the behavior and customs of the surrounding people. Like Julio, the boxer from the village, who sees an extraterrestrial every time he gets hit in the head, or Jorgelina, the singer, who can't stop singing *zambas* and *hacareras*. Then there's Quique, the child who embraces meteorites as if he were hugging his own mother, and the twins, impertinent and bold, who sell armadillo sandwiches to tourists during the village fairs. The inhabitants of Campo del Cielo feel the terrifying presence of the chupacabra, which wanders through this poor area with its unstable climate. In this perturbing, supernatural region, which is also fragile and tender, the tales of Mariano Quirós create a world in which civilization and barbarism coexist, leaving readers charmed by stories as unsettling as the one that gives its name to the village.

Mariano Quirós was born in 1979 in Resistencia, in the Chaco province in Argentina. He has published the novels *Robles (Oaks, First Prize Bienal-CFI)*, *Torrente (Torrent, awarded the Ibero-American Festival for New Narrative Prize)*, *Río Negro (Black River, Laura Palmer Isn't Dead Prize)*, *Tanto correr (So Much Running, Francisco Casavella Prize)*, and *No llores, hombre duro (Don't Cry, Tough Guy, Azabache Festival Prize and Silverio Cañada Memorial Prize at the Semana Negra in Gijón)*. His book of stories *La luz mala dentro de mí (The Bad Light Inside Me)* received the **First Prize from the National Arts Fund**. Along with Germán Parmelter and Pablo Black, he published the book of stories *Cuatro perras noches (Four Bad Nights)*, illustrated by Luciano Acosta. Along with Pablo Black, he is the director of the imprint "Colección Mulita". His novel *Una casa junto al Tragadero (A House Beside the Tragadero)* was awarded the **2017 Tusquets Prize for Novel**.

Praise for previous novel, *Una casa junto al Tragadero*:

"One of the most pleasant literary surprises of the season." **La Razón**

"Its strength, passion, and beauty make it the kind of story one doesn't forget easily." **Diario de Jerez**

"A solid and affecting novel; a brutal X-ray of life marked by terrible and unredeemable primitivism. It lives up to the prize it has received." **Diario de Arousa**

"A writer with a powerful style and a personal perspective that can tell stories without sliding into a predetermined genre." **La Opinión de Málaga**

"An excellent novel that offers as unprejudiced revision of the myth of the noble savage." **El Correo Español**

**FICTION:
SELECTED BACKLIST**



Fernando Aramburu (Spain)

PATRIA (Homeland)

Novel, 646 pages, September 2016, 38 trade ed. in Spain alone
1.400.000 copies sold in the Spanish lang. / **sold to 34 languages**
2017 National Prize for Literature, National Critics Prize, Euskadi Prize, Umbral Prize, 2018 Strega Europeo, Tomasi di Lampedusa and 2020 Boccaccio Prize (Italy), 2019 Athens Literature Prize (Greece) among other. Absolute bestselling title in Spain for months, over 112 weeks in lists. Best book of the decade as per La Vanguardia

“It’s been a long time since I’ve read a book so persuasive and moving, so intelligently conceived.” **Mario Vargas Llosa, El País**

This novel recounts the story of two families, once friends and neighbours, who are pitted against each other by the ideology and violence of the terrorist group ETA, in Fernando Aramburu's dramatic re-imagining of events in the Basque Country over the last thirty years, from the unrelentingly grim 1980s to 2011, when the group announced an end to the violence. The day when Bittori, one of the mothers, hears about ETA's official communiqué, she pledges before the grave of her husband, an ETA victim, that she will return to their village home and find out whether over time people has come to regret the way they once persecuted them. She undermines the phony peace in the community and forces her children, who are reluctant to trigger resentment, to become involved, as well as her once friend, Miren, mother of an ETA activist in prison, suspected of collaborating in her husband's assassination, and Miren's invalidated daughter, Arantxa. The lives of both families, with their grief and their beliefs, their mean moves and generous gestures, reveal how difficult it is to overcome the old traumas, how impossible it is to forget, and how necessary it is to forgive and achieve reconciliation in a community fractured by fanaticism and political violence.

Fernando Aramburu (San Sebastián, 1959) has a degree in Spanish Language and Literature from the University of Zaragoza. He lives in Germany since 1985. Considered one of the most outstanding writers in the Spanish language, he has won the **Ramón Gómez de la Serna Prize 1997**, the **Euskadi Prize 2001** and, for his short story collection *Los peces de la amargura*, the **XI Mario Vargas Llosa NH Prize**, the **Dulce Chacón Prize** and the **Prize of the Spanish Royal Academy 2008**. Among his most recent novels, *Años lentos* won the **Tusquets Editores Prize for Novel 2011** and was named **Book of the Year 2012 by the Booksellers of Madrid**.

Praise for *Patria*:

“A humane, memorable work of literature.” **Kirkus Reviews** (starred)

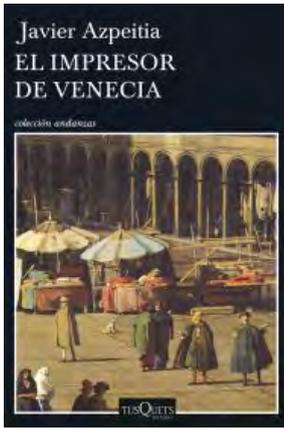
“Aramburu’s remarkable novel is an honest and empathetic portrait of suffering and forgiveness, home and family.” **Publishers Weekly** (starred)

“An extremely powerful work (...) which density and emotional complexity reminds us once again how overwhelming and powerful literature can be. A thoroughly impressive book.” **Die Zeit**

“Memorable, a great and deeply considered novel. What Tolstoy’s *War and Peace* accomplished, Aramburu has also achieved here.” **Babelia/El País**

“Indispensable reading for anyone who wishes to understand the recent history of the Basque country. An extraordinary novel, with an enormous and unsettling evocative power. Exceptional.” **Diario Vasco**

Rights sold to Círculo de Lectores (bookclub, Spain), Ugo Guanda (Italy, preempt), Actes Sud (France, preempt), Rowohlt (Germany), Wereldbibliotheek (Netherlands), Sonia Draga (Poland), Brombergs (Sweden, preempt), Picador (English language, UK), Pantheon (English language, US), Dom Quixote (Portugal), Bazar (Norway), Patakis (Greece), Alma Littera (Lithuania), Corpus/AST (Russia), Botime Dudaj (Albania), Kafka/Epsilon (Turkey), Akropolis (Czech Republic), Gyldendal (Denmark), Shanghai Translation Publishing House (China), Fraktura (Croatia), Intrínseca (Brazil), Inaque (Slovakia), WSOY (Finland), Litera (Romania), Dereta (Serbia), Columna (Catalan language), Folio (Ucrania), Toledo (Estonia), Kawade Shobo (Japan), Rewayat (Arabic language), Modan (Israel), Artkonekt (Macedonia), HKZ (Slovenia), Newmag (Armenia), Noran (Hungary) **TV series rights sold to: Aitor Gabilondo / HBO**



Javier Azpeitia (Spain)
EL IMPRESOR DE VENECIA
(The Printer From Venice)

Novel, 345 pages, April 2016, 2nd edition June 2016

Shortlisted for the Prix Méditerranée 2019
2017 Espartaco Prize for the best historical novel

“A work of the stature of *The Name of the Rose*. A game of mirrors between an era when the world of books changed and the changing contemporary era.” **Ahora**

In 1530, young Paolo Manuzio visits his widowed mother in a villa in the Modena countryside to show her a draft of a biography of Aldo Manuzio, his father and the most important printer of all time. He doesn't know how radically the truth of his father's life differs from the chronicle he hopes to write. From the time Aldo Manuzio arrived in Venice in 1489, with his plan of manufacturing exquisite editions of the treasures of Greek literature, he faced unexpected difficulties, from the theft of manuscripts to the commercial restrictions imposed by the owner of the print shop (the influential Andrea Torresani, who would later become his father-in-law) or the censorship of the powerful against the diffusion of epicureanism that Aldo's young wife and collaborator, Maria, sought out with passion. With just the right dose of irony mixed with hidden erudition, with characters and details from the golden age of the pioneers of book printing, *The Printer From Venice* recreates the birth of the book business in a dazzling manner, in the midst of a city struck with madness –better suited to love affairs than to intellectuals– and a time of crisis and change in the very concept of the book, in which the challenges faced by publishers today are recognizable.

Javier Azpeitia (Madrid, 1962) is the author of the novels *Mesalina* (1989), *Quevedo* (1990), *Hipnos* (1996, **Hammett Prize** for Crime Fiction, film version by David Carreras), *Ariadna en Naxos* (2002) and *Nadie me mata* (Tusquets Editores, 2007). As literary editor he has published, among others, the anthologies *Poesía barroca* (1996), *Libro de amor* (2007), and *Libro de libros* (2008). He has served as literary director of the publishers Lengua de Trapo and 451 Editores and as professor in the Master's in Creative Writing at Hotel Kafka and the Master's programs in Publishing at the Universidad Autónoma de Madrid and the University of Salamanca. In 2015, he was curator of the exhibition *500 years without Aldo Manuzio*, produced by the Spanish National Library, and participated in the exhibition *The fortune of books* at the Lázaro Galdiano Museum, where a Manuzio incunabula was among the key works on display.

Praise for *El impresor de Venecia*:

“Azpeitia knows the background well and is a narrator with a very agile style, hence his recreation of that literary setting and of that society –of the theft of manuscripts, of merchants' tricks, Epicurian fervor, cultured ladies, and erotic transports– is enormously alluring.” **Babelia (El País)**

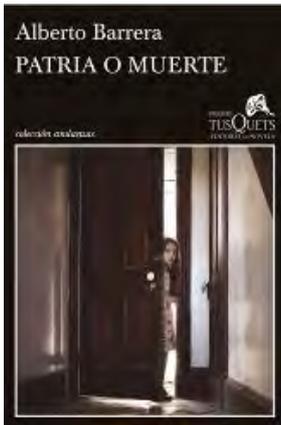
“Thrilling historical recreation... Epicureanism, technical innovations, and grand humanists all in one excellent novel.” **Esquire**

“A bittersweet reading of its time and of our own.” **Babelia**

“Confirmed mastery... In this great novel, Azpeitia once again puts his best talents on display... An extraordinary novel, full of memorable moments.” **Leer**

“An homage to those who live by and for books.” **La Vanguardia**

Rights sold to: JC Lattès (France), Wereldbibliotheek (The Netherlands), Ugo Guanda Editore (Italy), Sakuhinsha (Japan)



Alberto Barrera (Venezuela)
PATRIA O MUERTE
(Homeland or Death)

Novel, 248 pages, November 2015 / **highly topical issue**

Tusquets Editores Prize for Novel 2015

Shortlisted for the Internationaler Literaturpreis 2017

“One of the essential names in Venezuelan literature.”

Babelia/El País

Doctor Miguel Sanabria suffers from insomnia and is persistently concerned ever since he has retired. He feels that the political situation has poisoned his country, Venezuela, as well as his life, affected by the anti-Chávez extremism of his wife and the Bolivarian radicalism of his brother. The situation is aggravated when his nephew Vladimir, just arrived from Havana, asks him to hide a cell phone containing a compromising and secret recording of Hugo Chávez in an advanced stage of his illness. At the same time, Fredy Lacuna, an unemployed journalist attempting to investigate the president’s disease, is reluctant to leave his apartment claimed by its owner, a woman who has just returned from Miami; Madelaine, an American scholar, obtains an important contact for her essay on charisma. And María, a nine year-old girl who lives locked up at home with her mother due to their fear of the street violence, has finally made a friend online.

The jury made up by **Juan Marsé, Almudena Grandes, Juan Gabriel Vásquez, Juan Trejo and Juan Cerezo** noted **the courage to narrate Venezuelan reality in a non-indulgent manner**, as well as the author’s absorbing narrative pace that reflects the increasing anxiety and complications of such lives, conditioned by hysteria and the strains of a country dependent on a charismatic leader.

Alberto Barrera Tyszka was born in Caracas in 1960. He graduated from the School of Literature of the Universidad Central de Venezuela, where he currently works as a professor. He is the author of the novels *También el corazón es un descuido* (2001), *La enfermedad* (**Premio Herralde**, 2006) and *Rating* (2011); the books of short stories *Edición de lujo* (1990), *Perros* (2006) and *Crímenes* (2009); as well as the poetry collections *Coyote de ventanas* (1993) and *Tal vez el frío* (2000). He wrote, along with the journalist Cristina Marcano, the first documented biography of the Venezuelan president: *Hugo Chávez sin uniforme. Una historia personal* (2005). For years he worked as a television script writer for television in Venezuela, Argentina, Colombia and Mexico. He is a regular contributor to several Venezuelan and international printed media such as *El País*, *Letras Libres*, *Etiqueta Negra*, *Gatopardo* and others. Since 1996, he is a columnist of the newspaper *El Nacional*.

Praise for *Patria o muerte*:

“His devilish ability to bring together distinct storylines that converge in the apotheosis of a brilliant finale is proof of Barrera’s awareness of the finer points of deft and intelligent writing. More than fulfills the expectations of readers looking for an author who can take an X-ray of the desires and disappointments, the torments and the hopes of an entire country.” **El Periódico**

“Barrera’s prose is clear, rousing, borne of authenticity when it comes to expressing the contradictions of human beings.” **Cultura/s (La Vanguardia)**

“The best novel about charisma I’ve read in a long time. Everything it tells us rings true.” **Babelia**

“This has everything: well-drawn characters, rhythm, depth, a portrait of a country and of an epoch, timeless reflections on weighty themes.” **El Correo de Andalucía**

“Why is Barrera’s *Patria o muerte* so good? Because, from the first phrase to the last, he keeps us interested, curious, and concerned for what will happen. This flair of his reveals a great deal of cultivation, study, and insight into the art of creating suspense.” **El Nacional**

Rights sold to Gallimard (France), Hanser/Nagel&Kimche (Germany), Wereldbibliotheek (The Netherlands), Porto Editora (Portugal), MacLehose Press (English language, UK), Kafka Kitap (Turkey), University of Texas Press (English language, US), Sonia Draga (Poland), É Realizações (Brazil).

Tusquets Editores, S.A. - Diagonal, 662-664, 08034 Barcelona - Spain - Tel. (34) 93 253 04 00
Foreign Rights: Alejandra Segrelles / e-mail: asegralles@tusquets-editores.es



Joaquín Berges (Spain)
UNA SOLA PALABRA
(A Single Word)

Novel, 432 pages, March 2017

A story of restrained emotion concerning relations between mothers and daughters, oblivion, formative experiences, and the importance those who surround us have in defining us

Recently out of the hospital, standing before her front door, Celia doesn't remember her home. Accompanied by her daughter Paula, who tries to protect her from the truth, Celia will try to rehabilitate and to return to normal life after suffering a stroke and awakening from a coma with selective amnesia. It will be a rediscovery, of her habits and her environment, that will lead her to attempt to reconstruct the world she lived in, get to know the people she cares about, and discover who she really was, now that she feels she is someone else. A divorced journalist of strong character, with two children, a grandchild, a faithful dog and a Central American assistant, Celia now has some placid memories and many blanks that she's afraid to fill with terrible events. With the pressing need to piece her biography back together and find the password that will help her open the files on her computer, *a single word* that will be key, Celia will travel with her daughter to the places where she knows she was once happy: her beach house, the village from her childhood, Paris... An intense, lyrical novel with impeccable emotional tension, about forgetting and the importance of those who surround us for knowing who we are.

Joaquín Berges (Zaragoza, 1965) has a degree in Spanish Language and Literature from the University of Zaragoza. His first novel was *El club de los estrellados* (*The Club of the Starred*, **Best Debut Novel written in Spanish in 2009** at the **Festival du Premier Roman in Chambéry, France**) was followed by *Vive como puedas* (*Live as You Can*, 2011, a tribute to classic screwball comedies, selected by **FNAC bookshops as 'new talent'**), *Un estado del malestar* (**Cálamo Prize 2012**) and *Nadie es perfecto* (*No One is Perfect*, 2015) that confirmed his talent for comic novels. In another line, close and emotive, Berges also captivated readers with *La línea invisible del horizonte* (*The Invisible Line on the Horizon*, 2014), *Una sola palabra* (*A Single Word*, 2017), a story of restrained emotion concerning relations between mothers and daughters, and *Los desertores* (*The Deserters*, 2018) about First World War, abandonment and reconciliation. In 2015, he received the **Premio Artes & Letras** from the newspaper Heraldo de Aragón for his oeuvre.

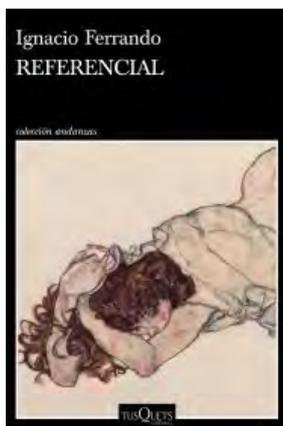
Praise for *Una sola palabra*:

"A plot that Berges doses out fluently, and with great narrative skill, up to the last line, about a very powerful character, the memorable Celia... One of those stories you don't forget." **El Diario Vasco**

"Pure talent. If you want to read a good book, read Berges. I enjoyed it. A lot. Berges knows like none other how to shift back and forth between humor and tenderness. A powerful narrator." **Diario de Málaga**

"His most ambitious novel, which examines identity, memory, and forgetting... His most restrained and sober book, written with dry lyricism." **Heraldo de Aragón**

Rights sold: Círculo de Lectores (Bookclub, Spain), Bastei Lübbe (Germany)



Ignacio Ferrando (Spain)
REFERENCIAL
(Referential)

Novel, 364 pages, May 2019

The mind of a painter fraught with unmentionable guilt, obsessed by the invisible thread that unites all the works in the history of art

After a period of creative sterility, a painter is invited to teach a class in Art History at the same university where he studied twenty-three years ago. Insecure and full of doubts, feeling washed up as a painter, Ismael decides to repeat, word for word, the same lecture he himself received from his former professor long ago, a man who disappeared in mysterious circumstances. During class, he explains to his students that no work of art can exist in isolation: instead, everything is connected, forming a fabric of references. As he speaks, Ismael seems to recognize among the students in the front row a boy identical to himself, whose girlfriend will provoke in Ismael the same sensations the woman who is now his wife inspired in him before, as if, just like art, life too repeats itself, looking for the same parallels and patterns. This episode serves as the fuse for a novel in which life and art weave together in a moral thriller about the meaning of originality and uniqueness, in art as well as in life.

Ignacio Ferrando (Trubia, Asturias, 1972), writer and engineer, is the author of the novels *Nosotros H (Us H)*, *La oscuridad (Darkness)*, *Un centímetro de mar (A Centimeter of Sea, Ojo Crítico Prize* from RNE and the **City of Irún Prize**) as well as *La quietud (Quietude, Tusquets Editores, 2017)*. He has also published the short story volumes *La piel de los extraños (The Skin of the Others, Premio Setenil 2013)*, *Sicilia, invierno (Sicily, Winter)* and *Ceremonias de interior (Ceremonies of the Interior, Tiflos Prize 2006)*. His stories have won, among others, the **International Juan Rulfo Prize**, the **Gabriel Aresti Prize**, the **NH Mario Vargas Llosa Prize**, the **UNED Prize for Narrative**, the **Hucha de Oro**, and the **City of San Sebastián Prize**. He is currently head of studies at the Master's Program of the Writer's School in Madrid, where he gives workshops on the novel, the short story, and critical reading.

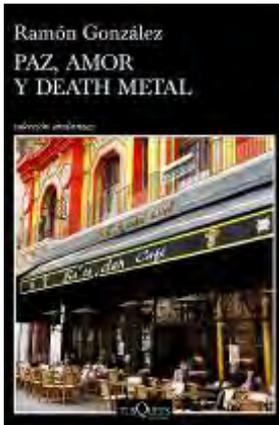
Praise for the author:

"*Referential* is a complex, demanding novel that pulls us along as we read: the intellectual parts of the writing don't place themselves above or beyond life, clinging instead to its flesh and making us feel our own splendor and our imminent end." **Marta Sanz**

"On the subject of processes of growth, few books this season are better than *La quietud*... Ferrando writes in a light and progressive manner about the processes of growth that a father undergoes when adopting a child. A delight hidden in a fabric of novelties." **Heraldo de Aragón**

"There are writers devoted to broadening the frontiers of narrative with works as stunning as they are transgressive...Ignacio Ferrando is one of them." **La Opinión de Murcia**

"*The Skin of Others* confirms Ferrando as one of our finest short story writers." **Sergi Bellver, BCN**



Ramón González (Spain)
PAZ, AMOR Y DEATH METAL
(Peace, Love, and Death Metal)

Novel, 180 pages, October 2018 / **Soon a film by Studiocanal**

Among the 10 best books of 2018 as per El Correo, a stirring literary testimony of a survivor of the jihadist attacks in Paris

“He was fortunate twice over: he made it out of the room alive, and has also managed to exorcize his demons with the writing of this noteworthy tale.” **Cultura/s (La Vanguardia)**

Friday, November 13, 2015, ten minutes to 10:00 PM, Bataclan concert hall, Paris. One thousand five hundred people are enjoying a rock concert by the band The Eagles of Death Metal. Three terrorists burst into the venue and the jarring report of a rifle drowns out the riffs of the electric guitars. For the narrator of this story, a Spanish resident of Paris who was on the scene with his girlfriend and some friends, this is the beginning of an odyssey that will not end even when he emerges, still alive. After the attack, he will set forth on a road of destruction and of recreation, abandoning his former life and rebuilding his personality. Based on real events, the harsh echoes of which have still not died down, this first book by Ramón González, the unexpected culmination of a long literary quest, is a precise portrayal of the raw reality he lived through that November 13, and of all the things that didn't make the front pages of the papers and only literature can deal with: the aftereffects of a traumatic experience after which his daily life will never be the same.

Ramón González (Daimiel, 1984) is a graduate in Chemical Engineering at the University of Castilla-La Mancha. He has lived in a number of European cities, among them Madrid and London, and has resided in Paris since 2011. For six years, he worked as an IT consultant, and currently teaches Spanish at the secondary level in Paris. *Peace, Love, and Death Metal*, the chronicle of an event that could easily have ended his life, is his literary debut.

“I started to write about my experience in Bataclan two weeks after the attack, at the urging of a psychologist. While I was writing this book my life changed profoundly. My way of seeing the world is no longer the same as it was: my humor, my social ties, the priorities I now have... Professionally, the change was radical. After the attack, my job as an IT consultant became existentially pointless. Something similar happened with my writing. And so, this book represents both the culmination of a long literary quest and the beginning of a new stage in my life which, I hope, will be shaped by literature. From my perspective, this book is, more than anything, a story about change. Changes in ways of perceiving and comprehending life, professional changes, even changes in things that the past seemed to have buried forever. But the most important of all is the change the novel begins with, which marked a profound alteration of the daily rules of reality: the moment when the thing I never thought could happen did. After that, for better or for worse, nothing was ever the same.”

Ramón González, July 2018

Praise for the work:

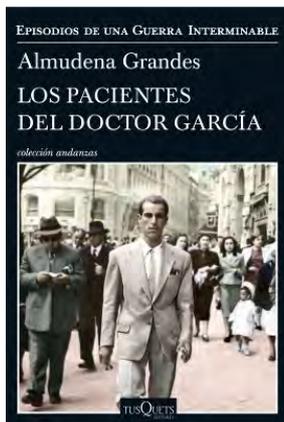
“The author begins with the challenge of making readers grasp the horrible realization that a bullet can end your life at any second, and he passes with flying colors. There is not a single excessive word in this book, which reads like the best thriller because, apart from its autobiographical character, it possesses real literary value. The writer was there even before the events recounted in the text took place.” **El Correo Español**

“A true story that tells the attack from within. A book divided in three parts that follows the trail of deconstruction and reconstruction of González, his girlfriend, and their friends.” **El Confidencial**

“This description of life is so powerful that reading it inevitably becomes something deeply visceral.” **El Periódico de Catalunya**

Audiovisual rights sold to Bambu/Studiocanal, director Isaki Lacuesta is already shooting the Spanish-French coproduction starring Nahuel Pérez and Noémie Merlant

<https://variety.com/2020/film/global/studiocanal-bataclan-attack-nahuel-perez-biscayart-1234824617/>



Almudena Grandes (Spain) **LOS PACIENTES DEL DOCTOR GARCÍA**

(The Patients of Dr García) / Soon a tv series for Netflix

Novel, 726 pages, September 2017, 15th trade ed. February 2022
325.000 copies sold. Top positions in Spain and Argentina

National Prize for Literature 2018, Prix Jean Monnet de Littérature Européenne 2020 (France), shortlisted for the Correntes d'Escritas Prize 2022 (Portugal), Casino de Santiago Prize for European Literature 2021. Among best books in 2017 as per El País Semanal, La Vanguardia and Forbes

After Franco's victory, Dr Guillermo García goes on living in Madrid under a false identity. The documents that saved him from the firing squad were a gift from his best friend, Manuel Arroyo, a republican diplomat whose life he saved in 1937. He thinks he'll never see him again, but in 1946 Manuel returns from exile with a dangerous secret mission. He is trying to infiltrate a clandestine organization: the network of fleeing war criminals and officials from the Third Reich that Clara Stauffer, a Spanish-German woman, masterminds from Madrid. Dr García lets his old friend recruit him into the effort, and the two of them cross paths with a Spanish boxer, Adrián Gallardo, who tasted fame and fortune as a professional fighter before enlisting in the Blue Division, later fighting as a volunteer for the SS and defending Berlin just before its fall. Gallardo lives a hard life in Germany, unaware of the fact that someone else is trying to steal his identity to flee to Perón's Argentina. A thriller and a spy novel, this is Grandes' most daring and international work to date: an ambitious narrative tying together real and unknown facts about WWII and Franco's regime to create characters whose lives are wrapped up not only with Spain's and Argentina's destiny but also with the new Cold War order.

Almudena Grandes (Madrid, 1960-2021) became widely known as a writer with her novel *Las edades de Lulú* (**Sonrisa Vertical Prize in 1989**) which sold a million copies worldwide. She is the author of thirteen novels and two books of short stories that have established her as one of the most solid and internationally-known narrators in contemporary Spanish literature. Many of her works have been taken to the big screen. *El corazón helado* (**Fundación Lara Prize, prizes of the booksellers in Madrid and Seville, Rapallo Carige in Italy and Prix Méditerranée in France** among other) was one of the most acclaimed and long-running successes in current Spanish literature. Her present cycle *Episodes from an Endless War* has sold over 1,4 million copies and includes the stand-alone novels *Inés y la alegría* (**Critics Prize in Madrid, Elena Poniatowska Prize, Sor Juana Inés de la Cruz Prize**), *El lector de Julio Verne*, *Las tres bodas de Manolita* (2014 best-selling Spanish novel), *Los pacientes del Doctor García* (**2018 National Prize for Literature and Liber Prize, 2020 Prix Jean Monnet**) and *La madre de Frankenstein*.

Praise for the author:

"Grandes has proved her natural capacity to tell stories. The experiences in the book come to life with great emotional force and reach their greatest power through a lucid exercise of memory." **El Periódico**

"One of Spain's leading writers, she reveals herself as a powerfully perceptive writer who understands the subtleties of human nature... this is a hugely intelligent, wise novel. It also tells a gripping story that, as the characters' lives are gradually revealed, balances on the keen edge of danger." **Sunday Telegraph**

"Grandes is a powerful writer, a wonderful director of actors, lavish in emotions, who has managed to write yet another enjoyable and moving book." **Qué Leer**

"Grandes' prose is impeccable. The reader will fully enjoy the author's mastery of language and the smooth creation and development of scenes." **La Razón**

Rights sold to Círculo de Lectores (Bookclub, Spain), Ugo Guanda (Italy), Signatuur (The Netherlands), J.C. Lattès (France), Sonia Draga (Poland), Norstedts (Sweden), Porto Editora (Portugal), Magor Doo (Macedonia), HKZ (Slovenia) | **Audiovisual rights sold to** DeAPlaneta (Spain) | **Publishers of previous works include** Carl Hanser Verlag (Germany), Patakis (Greece), Alfa Yayinlari (Turkey), Writers Publishing House (China)



Luis Landero (Spain)
LLUVIA FINA (Light Rain)

Novel, 268 pages, March 2019, 17th ed. January 2022
150.000 copies sold, in Spanish lists for over 32 weeks

Shortlisted for the 2022 Correntes d'Escritas Prize (Portugal), awarded the 2020 Madrid Critics Prize and Casino de Santiago European Prize / Named best book in 2019 by Babelia/El País, El Cultural/El Mundo, Forbes et al.

A family tale that drags the reader inexorably toward an unpredictable ending, between *August* and *Children of a Savage God*

After a long time without seeing them, Gabriel decides to call his sisters and bring the whole family together to celebrate their mother's eightieth birthday and try to heal the old wounds they all harbor and that have pushed them apart through the years. Aurora, sweet and even-keeled Gabriel's wife, the confidante of everyone, the only one who knows how many of the demons from the past are still alive, tries to dissuade him, afraid that this attempted reconciliation will fatally aggravate the conflicts they have repressed up to now. The first phone call leads to others, to conversations that start off innocently and veer further and further into rage, and this introduces us to the lives of Sonia, Andrea, Horacio, Aurora, Gabriel himself, and their mother, showing the family history from the siblings' childhoods up to the present day. Just as Aurora feared, old disagreements reappear like a light rain that threatens to turn into a storm and sweep them all away. *Light Rain* is the most moving and unforgettable novel by Luis Landero, with a force and determination that destine it to be a classic.

Luis Landero (Alburquerque, 1948) has a degree in Spanish Language and Literature from the Complutense University in Madrid. He worked as a literature teacher in the School of Dramatic Arts in Madrid and was a visiting professor at Yale University. He made a successful literary debut in 1989 with the novel *Juegos de la edad tardía* (**Critics Prize and National Fiction Prize in 1990**), which was followed by *Caballeros de fortuna*, *El mágico aprendiz*, *El guitarrista*, *Hoy Júpiter* (**XIV Arcebispo Juan de San Clemente Prize 2009**), *Retrato de un hombre inmaduro*, *Absolución*, *El balcón en invierno* (**2015 Dulce Chacón Prize 2015, Book of the year by the Booksellers Association in Madrid, best novel by El Cultural**), *La vida negociable* (**2017 Madrid Cultural Prize for Literature**). After his acclaimed success *Lluvia fina*, which was unanimously selected as **the best Spanish novel of 2019** and awarded the **Critics Prize in Madrid**), he published *El huerto de Emerson*, a blend of memoir and love for literature. His most recent novel is *Una historia ridícula*.

Praise for *Lluvia fina*:

"With the admirable prose we have grown accustomed to, *Lluvia fina* takes us into the tortuous mazes of family relationships, of nagging memories, and of unanswered dreams. It's difficult for the reader not to be dragged away by the whirlwind of this intense novel." **Fernando Aramburu**

"An exceptional novel that speaks to us of family secrets turned to demons in darkness. Landero has become our Dostoevsky. He is one of the great world writers." **Manuel Vilas**

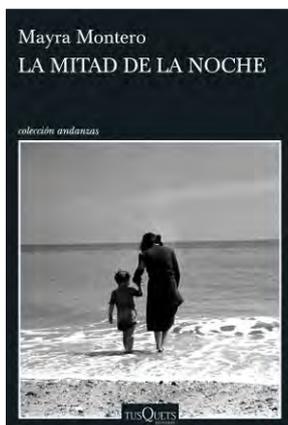
"It is not only a good book, it is eminently recommendable for those who want to understand life, especially in Spain. The novel is an enormous metaphor, like *Mme Bovary* or *The Brothers Karamazov*." **Juan Cruz**

"A masterpiece that no lover of quality literature should to miss. His best novel, classic but also contemporary, a tragedy of our time, moving, lucid, with a brilliantly rendered cast of characters." **El Imparcial**

"Moving fiction of great emotional heft. An excellent novel." **La Razón**

"An admirably written book about a hellish circle of secrets... with a splendid ending." **Babelia (El País)**

Rights sold to: Wereldbibliotheek (The Netherlands), Porto Editora (Portugal), HBKU Press (Arabic language), Writers House (China), Sonia Draga (Poland), Fazi Editore (Italy) | **English sample available**



Mayra Montero (Cuba)
LA MITAD DE LA NOCHE
(Half The Night)

Novel, 381 pages, October 2019 / **Audiovisual rights sold**

A brave woman and a compelling story of family secrets, set between Cuba and Europe during the first half of the twentieth century

One Sunday in August 1926, as the well-off Laparra family is enjoying a day at the beach in Biarritz, Magdalena Laparra takes her two children and walks into the sea with the intention of drowning the three of them. Elsa, her seven-year-old daughter, notices something strange in her mother and manages to escape, but her two-year-old brother drowns. No one understands Magdalena's madness: she is the daughter of an influential, strong-willed businessman from San Sebastián and wife of a young, ambitious industrialist who moved his family to Cuba to run a distillery when Elsa was still very small. In 1944, now twenty-five and fleeing from a failed marriage, Elsa will leave Cuba for the first time since to return to San Sebastián and Biarritz and find out the truth about what happened all those years ago, a truth no one has wanted to tell her. For her, this journey means not only the discovery of her family's darkest secrets, but plunging into a turbulent love triangle with a German official and a shady fisherman with connections to the Resistance. Elsa must finally take the reins of her life. *Half the Night* pulls the reader in compelling, masterly prose through the shocking secrets of a mother and a daughter and the protagonist's unforgettable turmoil.

Mayra Montero was born in Havana in 1952 and has lived in Puerto Rico for over thirty years. She is the author of two memorable erotic novels *La última noche que pasé contigo* (*The Last Night I Spent with You*, finalist for the **XIII Sonrisa Vertical Prize** in 1991) and *Púrpura profundo* (*Deep Purple*, **XXII Sonrisa Vertical Prize** in 2000), as well as of the novels *Del rojo de su sombra* (*From the Red of His Shadow*), *Tú, la oscuridad* (*In the Palm of the Darkness*), which established her internationally as a writer after being published in the United States, *Como un mensajero tuyo* (*The Messenger*), *El capitán de los dormidos* (*The Captain of the Sleeping*), *Son de almendra* (*Almond Song*) and *El caballero de San Petersburgo* (*The Gentleman from Saint Petersburg*). Her works have been published in the US, France, Germany and Italy, among other countries.

Praise for *La mitad de la noche*:

«This powerful, threatening, beautiful, carnal story will hypnotize you from its mastery beginning. Love and death, poisonous secrets, fury, and redemption. The best novel by one of the best writers in the Spanish language today.» **Rosa Montero**

«A journey into the hell of the most hidden passions and family secrets. A dark and dazzling mirror set between two world wars, in the murky reflections of which a mother and daughter try to recognize each other, from one side of the sea to the other, from Cuba to the Basque Country. A plot drafted with a master's hand that frightens and seduces. When you finish reading, you can't forget it. We remain there in the bottom of the abyss.» **Sergio Ramírez**

Rights sold to: Abra Prod (audiovisual rights) / **Publishers of her previous works include:** Gallimard (France), HarperCollins (USA), Carl Hanser (Germany), Harvill (UK), Feltrinelli (Italy), Patakis (Greece), Wereldbibliotheek (The Netherlands), Northern Light Publishing Co. (China), Asa (Portugal), Editura Paralela 45 (Romania), Plato Books (Serbia)



Antonio Orejudo (Spain) **VENTAJAS DE VIAJAR EN TREN** (The Advantages of Train Travel)

Novel, 160 pages, October 2011 / Film released 2019, awarded Feroz Prize (cinema critics and journalists) to the best comedy and shortlisted to 4 Goya Awards

Orejudo has gone from being «the best-kept and most fun secret of Spanish literature» (El Periódico) to being considered «by far, the most interesting novelist in Spain today» (Estado Crítico)

After checking her husband into a psychiatric ward, a woman takes the train back into Madrid. A stranger onboard suddenly asks her, “Would you like to hear my life story?” He is Ángel Sanagustín, a psychiatrist who works in the same clinic and a specialist in personality disorders, which he studies through the writings of his patients. He carries those texts in a red folder



which contains cases of schizophrenia, double lives, or paranoid patients convinced of government control over the masses. When the psychiatrist gets off in one of the stops to buy a drink, he misses the train, and the woman is left with the red folder. We will irresistibly want to read the texts along with her. In a Cervantine manner, the stories are humorous, creepy, labyrinthian, full of unending inventiveness, and they bring on a



novel with a circular structure that is masterfully resolved. Furthermore, in the process of reading, the narration itself will question the pact of credibility with the reader, the limits of sanity and insanity, the supplanting of identity, and the distinction between reality and imagination.

Antonio Orejudo was born in Madrid in 1963. He has a doctorate in Spanish Language and Literature and, for seven years, he worked as a Spanish literature professor in different universities throughout the United States and is currently a professor at the University of Almería (Spain). His works have made him one of the most original and admired authors in contemporary Spanish literature. He is the author of *Fabulosas narraciones por historias* (*Fabulous Narrations for Stories*, awarded the **XX Tigre Juan Prize 1997**, and published by Tusquets Editores in 2007), *Reconstrucción* (*Reconstruction*, 2005, described as “the year’s most impressive Spanish book”, according to the *Frankfurter Allgemeine Zeitung*), *Ventajas de viajar en tren* (*The Advantages of Train Travel*, awarded the **XV Andalucía Prize for Novel**), *Un momento de descanso* (*A Moment’s Peace*, 2011) and *Los Cinco y yo* (*The Famous Five and Me*, 2017).

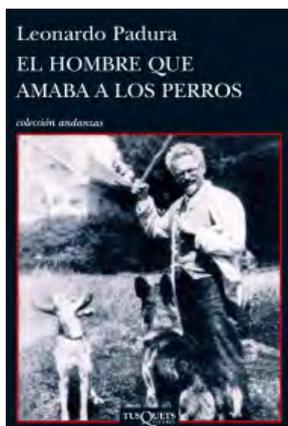
Praise for *Ventajas de viajar en tren*:

“A daring, brilliant and masterful jewel.” **Juan Bonilla, El Mundo**

“An excellent work, full of inventiveness, that brings the reader to worlds where humour and ferociousness are compatible.” **Ricardo Senabre, El Cultural**

“Orejudo’s books appear small on the outside, but they contain much more for the head than they weigh in your hands.” **Rodrigo Fresán, Letras Libres**

Rights sold to: Passage du Nord-Ouest (France, now cancelled), Edições 70 (Portugal & Brasil), Círculo de Lectores (Bookclub, Spain), Cinar Yayinlari (Turkey), Polidoro Editore (Italy); Vleugels (The Netherlands) // **Audiovisual rights sold to** Morena Films / Sr. & Sra.



Leonardo Padura (Cuba)
EL HOMBRE QUE AMABA A LOS PERROS
(The Man Who Loved Dogs)

Novel, 584 pages, Sept. 2009, 300.000 copies sold Spanish lang.

2015 Princess of Asturias Prize for Literature

Premio Francesco Gelmi di Caporiaco 2010 (Italy), Prix Initiales 2011 and Prix Caillois 2011 (France), Prix Carbet de la Caraïbe et du Tout-Monde 2011, Cuban Critics' Prize 2011, shortlisted Prémio Casino da Póvoa 2012 (Portugal), Best Historical Novel 2011 according to Lire (France), Cuban National Prize of Literature 2012, Athens Prize for Literature 2012 (Greece)

In the year 2004, Iván, an aspiring writer who runs a veterinary clinic in Havana, looks back on an episode in his life that took place in 1977, when he met a mysterious man walking two Russian greyhounds on the beach. The “man who loved dogs” started to trust Iván with stories about the killer of Trotsky, Ramón Mercader, a close friend of his about whose life he knew many intimate details. Thanks to these revealed secrets, Iván is able to reconstruct the vital trajectory of Liev Davidovich Bronstein, also known as Trotsky, and of Ramón Mercader. Moved by some sort of macabre predestination, they become victim and executioner of one of the most revealing crimes of the 20th century. Both stories gain full sense when Iván projects upon them his own experience in modern-day Cuba, his vital and intellectual processes, and his destructive relationship with “the man who loved dogs”. An ambitious and fascinating historical investigation of the reasons why the great utopia of the 20th century became corrupted.

Leonardo Padura (Havana, 1955) obtained a degree in Spanish Language and Literature from the University of Havana, and has worked as a scriptwriter, journalist and critic. He is best known for his series of crime novels starring Detective Mario Conde which have been translated into many languages, and have won prestigious literary awards such as the **Café Gijón Prize** in 1995, the **Hammett Prize** for best crime novel in 1997, 1998, and 2005, the **Prix des Amériques Insulaires 2002** in France, the **Brigada 21 Prize**, as well as several editions of the **Cuban Critics Prize**, the **National Prize for Novel** in 1993, and the **Raymond Chandler Award** in 2009. Leonardo Padura was awarded the **Cuban National Prize of Literature** in 2012, the **Princess of Asturias Prize for Literature** in 2015 and a Doctorate Honoris Causa in 2017 from UNAM University in México.

Praise for *El hombre que amaba a los perros*:

“If Gabriel García Márquez’s *Love in the Time of Cholera* turned the romance novel into literature, and Mario Vargas Llosa, with *Conversation in the Cathedral*, applied French 1950s nouveau roman techniques to the political thriller, the Cuban writer Leonardo Padura, known for detective thrillers, has made his entrance to the Latin American Modernist canon by writing a Russian novel.” **The New York Times**

“Padura is one of Cuba’s leading writers, and this massive novel must be his masterpiece; it’s a brilliant, multi-layered examination of 20th-century history... Magnificent.” **The Times**

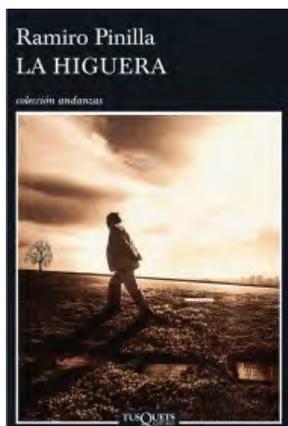
“The publishing of this book represents not only an impressive artistic achievement but also an act of bravery” **Miami Herald**

“A novel that, like Grossman’s, is a prodigious catalogue of war and upheaval, littered with references to fate, and underpinned by the enjoiner to show individual kindness” **Times Literary Supplement**

“Best historical novel of the year. The assassination of Trotsky with an ice axe as the starting point of one of the best romans noirs about the 20th century.” **Lire**

“A great novel that is skillfully constructed upon a very rigorous historical base.” **Livres Hebdo**

Rights sold to: Círculo de Lectores (Bookclub, Spain), Métailié (France), Porto (Portugal), Kastaniotis (Greece), Farrar Straus & Giroux (English language, USA), Unionsverlag (German language), Sohn Publishing House (Denmark), Bitter Lemon Press (English language, UK), Janet 45 (Bulgaria), Ediciones Unión (Cuba), Boitempo (Brazil), People’s Literature Publishing House (China), Hena (Croatia), Suseisha (Japan), Al-Mada (Arabic language), Laguna (Serbia), Éditions Noir sur Blanc (Poland), Bompiani (Italy), Bilgi (Turkey), HKZ (Slovenia), Like/Otava (Finland), Marco Polo Press (Korea) / **Film rights:** Morena Films and Laura Bickford Prod.



Ramiro Pinilla (Spain)

LA HIGUERA

(The Fig Tree)

Novel, 272 pages, October 2006

A masterful novel by the winner of the National for Fiction and Critics Prizes, the Euskadi and the Nadal Prizes, now a film

In 1966 the construction of a new high school in Getxo (a town in the Basque Country) brings to life the story of a solitary man who, at the end of the Spanish Civil War, decided to confine himself to his land and care for a fig tree. His name was Rogelio Ceron, one of the men fighting on the national front who had gone door-to-door in Getxo taking men from their homes to execute them in front of the cemetery walls. During one of his house visits, Ceron had to endure a look of hatred from a little boy who resisted having his father taken away, and, at that moment, he knew for sure that, when the boy grew up, he would kill him. This feeling increased the following day when he found that someone had planted a fig tree on the common grave of the executed men. Ceron would never be the same again and, from that point on, he would carefully supervise the life of the boy, trying to distance him from Getxo, paying for his studies to avoid the malediction – the unbearable return of the guilt from his past.



This novel is a demonstration of Ramiro Pinilla at his best creative moment. *La higuera* is a masterful novel about vengeance and forgiveness, about defeat and humiliation, about the unexpected ways in which History mocks us, sentencing the destiny of all men.

Ramiro Pinilla (Bilbao, 1923-2014). After winning the **Nadal** and **Critics** Prizes in 1961 for his first novel, *Las ciegas hormigas* (*The Blind Ants*), and becoming a finalist of the **Planeta Prize** in 1971, he decided to stay away from commercial circles for over thirty years. In 2004, the publication of his exceptional trilogy *Verdes valles, colinas rojas* (*Green Valleys, Red Hills*) won the **Euskadi Prize** in 2005, and the **National Critics Prize** and the **National Prize for Fiction** in 2006. After that, Pinilla reaffirmed his prestige with four new novels: *La higuera* (*The Fig Tree*), *Aquella edad inolvidable* (*That Unforgettable Age*, **Euskadi Prize** 2013), a story of despair and filial love, and three volumes in his original crime series featuring Samuel Esparta, a Cervantine homage to noir fiction and popular novels, *Sólo un muerto más* (*Just Another Corpse*), *El cementerio vacío* (*The Empty Cemetery*) and *Cadáveres en la playa* (*Bodies in the Beach*). Tusquets has published not only his new works but is also rediscovering his previous novels and short stories books.

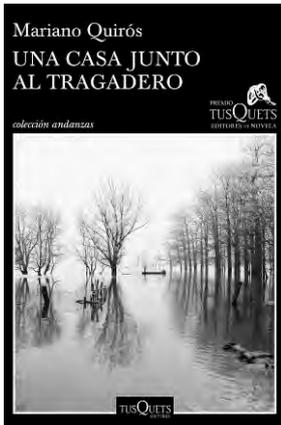
Praise for *La higuera*:

“A very unusual and special book that moves the reader without a need to be pretentious... A judgmental book, for it presents both victims and tormentors for what they are, and creates a strong symbol for the common memory: the fig tree.” **Albrecht Buschmann, Neue Zürcher Zeitung**

“A worldwide literary jewel.” **Lutz Bunk, Deutschlandradio Kultur**

“A confession that ices our blood but demands our forgiveness.” **J. Ernesto Ayala-Dip, El País**

Rights sold to: Círculo de Lectores (bookclub, Spain), Deutscher Taschenbuch Verlag-DTV (Germany), Uitgeverij Cossee (The Netherlands), Le Temps des Cerises (France), Fazi Editore (Italy) **Audiovisual (film) rights sold to:** Blogmedia / released in November 2017 in Spain



Mariano Quirós (Argentina)
UNA CASA JUNTO AL TRAGADERO
(A House Beside the Tragadero)

Novel, 232 pages, November 2017

Tusquets Editores Prize for Novel 2017

“An indisputable fictional mechanism. Impossible to have it more perfect.” **Babelia / El País**

The Mute has lived for years in the outskirts of Colonia, a strange village in the north of Argentina, with his dog India. He came from the city of Resistencia and took up residence in a mysterious house in the middle of the forest, next to the Tragadero River. The Mute does his best not to mingle with anyone save Insúa, the owner of a warehouse and store, who tells him stories about the river and teaches him to hunt monkeys as well as other survival skills. All the Mute wants is to live in peace, and that is why he’s so bothered by the snooping of Soria, a shifty local who reports over and over to the Wildlife Foundation. When several young members of the foundation show up there, things become complicated.

In the middle of the rigors of the hostile landscape, among exotic birds, monkeys and alligators, the reader follows along; the tension grows with the dangers borne on the river and the menace of the strangers, whose true intentions we come to guess at, with concern, through the eyes of the protagonist, a man who didn’t want to bother anyone, and who had hoped that no one would bother him.

The jury of the Tusquets Editores Prize for Novel 2017 –made up by Juan Marsé, Almudena Grandes, Antonio Orejudo, Daniel Ruiz, winner of the previous edition, and Juan Cerezo–singled out “the strength of this tale of a survivor stranded in a hostile countryside, its hypnotic power as the persecution and danger the main character faces unfold, and its brilliant composition, which leads the reader to reconstruct the origins of the events and the true motivations driving the characters as the pages turn.”

Mariano Quirós was born in 1979 in Resistencia, in the Chaco province in Argentina. He has published the novels *Robles (Oaks, First Prize Bienal-CFI)*, *Torrente (Torrent, awarded the Ibero-American Festival for New Narrative Prize)*, *Río Negro (Black River, Laura Palmer Isn’t Dead Prize)*, *Tanto correr (So Much Running, Francisco Casavella Prize)*, and *No llores, hombre duro (Don’t Cry, Tough Guy, Azabache Festival Prize and Silverio Cañada Memorial Prize* at the Semana Negra in Gijón). His book of stories *La luz mala dentro de mí (The Bad Light Inside Me)* received the **First Prize from the National Arts Fund**. Along with Germán Parmelter and Pablo Black, he published the book of stories *Cuatro perras noches (Four Bad Nights)*, illustrated by Luciano Acosta. Along with Pablo Black, he is the director of the imprint “Colección Mulita”.

Praise for *Una casa junto al Tragadero*:

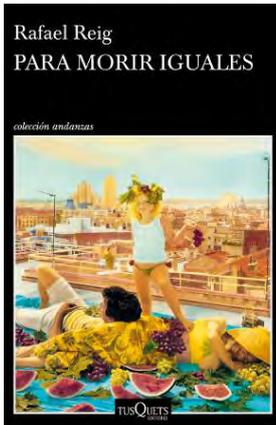
“One of the most pleasant literary surprises of the season.” **La Razón**

“Its strength, passion, and beauty make it the kind of story one doesn’t forget easily.” **Diario de Jerez**

“A solid and affecting novel; a brutal X-ray of life marked by terrible and unredeemable primitivism. It lives up to the prize it has received.” **Diario de Arousa**

“A writer with a powerful style and a personal perspective that can tell stories without sliding into a predetermined genre.” **La Opinión de Málaga**

“An excellent novel that offers as unprejudiced revision of the myth of the noble savage.” **El Correo Español**



Rafael Reig (Spain)
PARA MORIR IGUALES
(To Die All The Same)

Novel, 350 pages, April 2018

Novel awarded the Madrid Critics' Prize 2019

“His writing fizzes with ideas, hilarious asides, colourful characters and absurdist dialogue. Always entertaining, always thought-provoking” Times Literary Supplement

Childhood wasn't easy for Pedro Ochoa. He grew up in an orphanage run by nuns with an iron fist, without any contact with the outside world and the enormous changes that were taking place there, although he did make a few friends he would keep for his whole life, like Escurín -whom he shares his readings of the Sandokan novels- or Pardeza -the first one to make it to the outside and enjoy freedom and the sexual revolution of the seventies. But Pedro's destiny changes when he goes to live at his unexpected grandparents' house and starts studying at a high school for the children of important families in the final years of the Franco regime. Pedro understands there that the society he's forced to live in is divided into the attractive people, who are called to lead, and the invisible ones whose opinion doesn't matter. So he decides to study law and get rich, and fortune smiles on him during the country's economic boom. Even so, Pedro remains trapped in his childhood and in the orphanage where he forged unbreakable bonds and where he met Mercedes, the love of his life. Soon his past will push him into a police investigation that will put his career at risk. *To Die All the Same* is the crowning achievement of Rafael Reig, his most impressive and exciting novel, and his whirlwind return to pure fiction.

Rafael Reig was born in Cangas de Onís (Asturias, Spain) in 1963. He studied Philosophy and Literature at Madrid's Autonomía University, and taught literature in New York, where he received his doctorate degree, and at several American universities. He is currently a bookseller, a chess player and a contributor to several publications. His novels include *Sangre a borbotones* (*Blood on the Saddle*) which won the **Asturias Critics' Prize** and was chosen by the Lara Foundation as one of the five best novels written in Spanish in 2002, *Todo está perdonado* (*All Is Forgiven*) which won the **VI Tusquets Editores Prize for Novel 2010**, *Lo que no está escrito* (*What is Left Unwritten*), which won the **Pata Negra Prize** for the best noir novel of 2013, and *Un árbol caído* (*A fallen Tree*). He is the author of two brilliant novels about the history of literature, *Señales de humo* (*Smoke Signals*, **III Solar de Samaniego Prize for the Novel**) y *La cadena trófica* (*The Food Chain*), which make up his *Manual de literatura para caníbales* (*Manual of Literature for Cannibals*).

Praise for *Para morir iguales*:

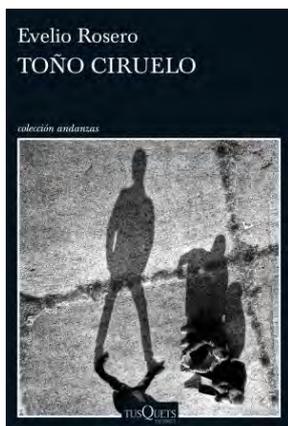
“Reig has written a masterly work, with characters worthy of entering the pantheon of the most poignant and unsettling figures of Spanish narrative in recent years.” **J. Ernesto Ayala-Dip, Babelia, El País**

“Amusing and melancholy, mordant and tender, brilliantly written. I love how Ochoa's voice has revealed the legacy of national-catholic upbringing with its classism, sexism, and moral corruption.” **Eduarne Portela**

“*Para morir iguales* has made Reig one of the finest contemporary Spanish writers. A novel that speaks of childhood, of the indecency of a section of society, of class consciousness, of the pride of belonging somewhere, of loyalty, and of the delight in knowing that it was worth it.” **Culturamas**

“A blend of chronicle, humor, and satire, feelings and tenderness, brought together in a fine novel that offers a vivid portrait of a paradigmatic rogue of our era.” **Mercurio**

Rights sold to Éditions Métailié (France).



Evelio Rosero (Colombia)
TOÑO CIRUELO

Novel, 232 pages, September 2017 (Spain)

Shortlisted for the Prize for Colombian Narrative 2017 and selected for the “Reading Colombia” program

“Rosero seems destined to follow García Márquez as the most important Colombian novelist.” **Time Out NY**

If there is one thing that distinguishes the killer, it is his environment, the people who surround him. In *Toño Ciruelo*, the investigation starts from the ground up, from childhood and youth, primary school, maturity, the minuscule complexities that compose the face of the monster, his peculiar process, because no killer is exactly like another. This novel is the result of painstaking exploration embodied in Eri Salgado: antagonist, chronicler of the monster’s history and yet another spiritual victim of his wantonness. This is a progressive and brutal unveiling of the faces the killer adopts before revealing his last and truest face to his victim.

A descent into the center of evil that absorbs readers and sucks them irresistibly in, but at the same time a journey upward to the summit of literature that reaffirms Evelio Rosero’s endless originality.

Evelio Rosero was born in 1958 in Bogota (Colombia), where he still lives. He studied Social Communication at the Externado University in Colombia. His work has been awarded prizes such as the **II Pedro Gómez Valderrama Prize to the best Colombian novel published between 1988 and 1992** and the **National Prize for Literature in Colombia in 2006**. His internationally acclaimed novel *Los ejércitos* (*The Armies*) was awarded the **II Tusquets Editores Prize for Novel**, the **Independent Foreign Fiction Prize** in the United Kingdom, whose jury claimed “It is a novel of love, war and pain written with utmost beauty”; and the **ALOA Prize 2011** in Denmark. After republishing his novel *Los Almuerzos* (*The Lunches*, “a confirmation of the author’s talent” as per *La Vanguardia*), Tusquets Editores published *La carroza de Bolívar* (*The Bolívar Carriage*, **National Prize for Novel in Colombia in 2014**), *Plegaria por un Papa envenenado* (*Prayer for a Poisoned Pope*), *Toño Ciruelo* (**shortlisted for the Prize for Colombian Narrative 2017**) and his *Cuentos completos*. In the last years Tusquets Editores has also republished his first works *Juliana los mira*, *Señor que no conoce la luna*, *Mateo solo* and *Plutón*.

Praise for the author:

“He is an excellent writer. There is something persuasive about him which is truly brilliant. Something that can turn a text into a sieve capable of filtering and purifying everything. This is his immense ability.” **El País**

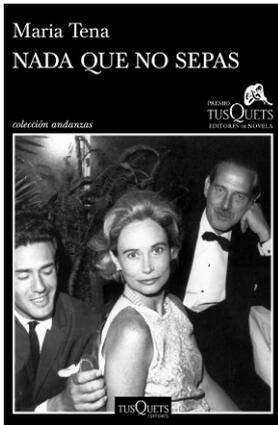
“Rosero shares the condition of all good writers: to perfectly fulfill the expectations generated by his work by offering what he promises from the first to the last line.” **La Voz de Galicia**

“Evelio Rosero has dipped his pen in blood and written an epic in 215 pages. If anyone has wondered if there is life in the Colombian novel after magic realism, this is the evidence of the extraordinary power of that country’s literature.” **The Independent**

“Rosero succeeds in bringing his characters to a human level that recalls Philip Roth’s protagonists’s physical degradation and the moral abyss depicted by J.M. Coetze. A great achievement.” **El Periódico**

“*Los almuerzos* demonstrates that Evelio Rosero is one of the most outstanding personalities within Latin American literature.” **El Mundo**

Rights sold to: Éditions Métailié (France), New Directions (English language, USA), Aurora Boreal (Denmark) / **Publishers of his previous works include:** Éditions Métailié (France), New Directions (English language, USA), MacLehose Press (English language), Sakuhinsha Publishing Co. (Japan), Can Yayinlari (Turkey).



María Tena (Spain)
NADA QUE NO SEPAS
(Nothing You Don't Know)

Novel, 272 pages, November 2018, 3rd ed. January 2019

Tusquets Editores Prize for Novel 2018
Among the best books in 2018 as per El Mundo

Deep, nostalgic and bright, in the vein of *Bonjour tristesse*

In the middle of a romantic crisis, the narrator of this novel returns to the episode that marked the abrupt end of her adolescence and her family's happiest years: the unexpected death of her mother in a little-known Uruguay at the end of the nineteen sixties, when nothing seemed capable of darkening a life lived amid sophisticated parties in the open air, days on the beach, and trips out to the ranches. Obsessed by that sudden breach, the protagonist returns, years later, to see once more the friends of her childhood, the women who knew her fascinating and seductive father, and the ones who can tell her why she and her brother had to leave for Spain in a rush after her mother's death.

The jury of the TQE Prize for Novel 2018 has signaled its seductive evocation of cosmopolitan life, free and without prejudices, of a group of families in the Uruguay of the 60', in contrast with the narrowness of Spain in those days, as well as its reflections on the experience of freedom, of sex, and of the passage of time for a woman who lived her teenage years in the carefree and seemingly happy paradise of adults.

María Tena (Madrid, 1953) spent her childhood in Dublin and Montevideo. She has a degree in both Law and Philosophy and Letters, with a specialization in Spanish Language Literature. As a professional working in public administration, she has always focused on cultural or educational projects. She is a regular contributor to literary journals in print and online, where she has published stories, articles, and interviews, and is the author of the novels *Tenemos que vernos* (**shortlisted for the Heralde Prize 2003**), *Todavía tú* (2007), *La fragilidad de las panteras* (**shortlisted for the Primavera Prize 2010**) and *El novio chino* (**Premio Málaga de Novela 2016**). She currently oversees a list of foreign contemporary literature at a publishing house and is a professor of Creative Writing.

Praise for the work:

"Written with unsettling clarity and true dramatic force... with a vibrancy that reaches directly into the reader." **La Vanguardia**

"A delicate examination of intimacy, a pleasant narrative that timidly reflects the passions of the refined." **El Cultural (El Mundo)**

"A beautiful title and a lovely cover for a pleasantly bitter story of recovered memory. And a surprise: an unknown Montevideo. Fantastic." **Luisgé Martín**

"It hooks us and never lets us go even for an instant throughout our reading... A pure, concise style, a writing as sharp as it is crystalline, with no ornamentation or arabesques. This is a powerful factor that keeps us reading, the feeling of always being inside the heart of the person who is telling and/or remembering." **Babelia (El País)**

"The deft and simple narrative style, not at all easy to achieve, hooks us until the end: the story and the thoughts and feelings of the protagonist entrap you. A hymn to friendship and to the mythical loves of our youth, those overwhelming unconsummated longings we have to come to terms with." **Infolibre**

AMONG OUR REPRESENTED AUTHORS:

Fiction

Abilio Estévez (Cuba)
Alberto Barrera (Venezuela)
Almudena Grandes (Spain)
Antonio Altarriba (Spain)
Antonio Orejudo (Spain)
Bárbara Blasco (Spain)
Betina González (Argentina)
Daniel Ruiz (Spain)
Edgardo Cozarinsky (Argentina)
Eduardo Mendicutti (Spain)
Elisa Ferrer (Spain)
Eugenio Fuentes (Spain)
Evelio Rosero (Colombia)
Eva Blanch (Spain)
Fernando Aramburu (Spain)
Ginés Sánchez (Spain)
Gonzalo Celorio (Mexico)
Gonzalo Hidalgo Bayal (Spain)
Ignacio Ferrando (Spain)
Isabel Bono (Spain)
Isabel Coixet (Spain)
Javier Azpeitia (Spain)
Javier Pérez Andújar (Spain)
Joaquín Berges (Spain)
Jordi Ibañez (Spain)
Jorge Semprún (Spain)
Juan Trejo (Spain)
Leonardo Padura (Cuba)
Lola Mascarell (Spain)

Luis Landero (Spain)
Manuel Foraster (Spain)
María Tena (Spain)
Mariano Quirós (Argentina)
Marta Barrio (Spain)
Mayra Montero (Cuba)
Miguel Ángel Oeste (Spain)
Ponç Puigdevall (Spain)
Rafael Reig (Spain)
Ramiro Pinilla (Spain)
Ramón González (Spain)

Non-fiction

Antonio Rivero Taravillo (Spain)
Ambrosio García Leal (Spain)
Carlos Castilla del Pino (Spain)
Enrique Bocanegra (Spain)
Felipe Nieto (Spain)
Guillermo Altares (Spain)
Ida Vitale (Uruguay)
Jorge Wagensberg (Spain)
Javier Padilla (Spain)
Joan-Carles Mèlich (Spain)
Juan Avilés (España)
Juan Cruz (Spain)
Miguel Ángel Villena (Spain)
Manuel Alberca (Spain)
Ricard Solé (Spain)